DOCUMENT RESUME

ED 392 658 SO 025 351

AUTHOR Barrett, Terry, Ed.; Clark, Gilbert, Ed.
TITLE Lessons for Teaching Art Criticism.
INSTITUTION Adjunct ERIC Clearinghouse for Art Education, Bloomington, IN.; ERIC Clearinghouse for Social Studies/Social Science Education, Bloomington, IN.
SPONS AGENCY Getty Center for Education in the Arts, Los Angeles, CA.; Office of Educational Research and Improvement (ED), Washington, DC.
REPORT NO ISBN-0-941339-21-1
PUB DATE 95
CONTRACT RR93002014
NOTE 128p.
AVAILABLE FROM Social Studies Development Center, Indiana University, 2805 East 10th Street, Suite 120, Bloomington, IN 47405.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Information Analyses - ERIC Clearinghouse Products (071)

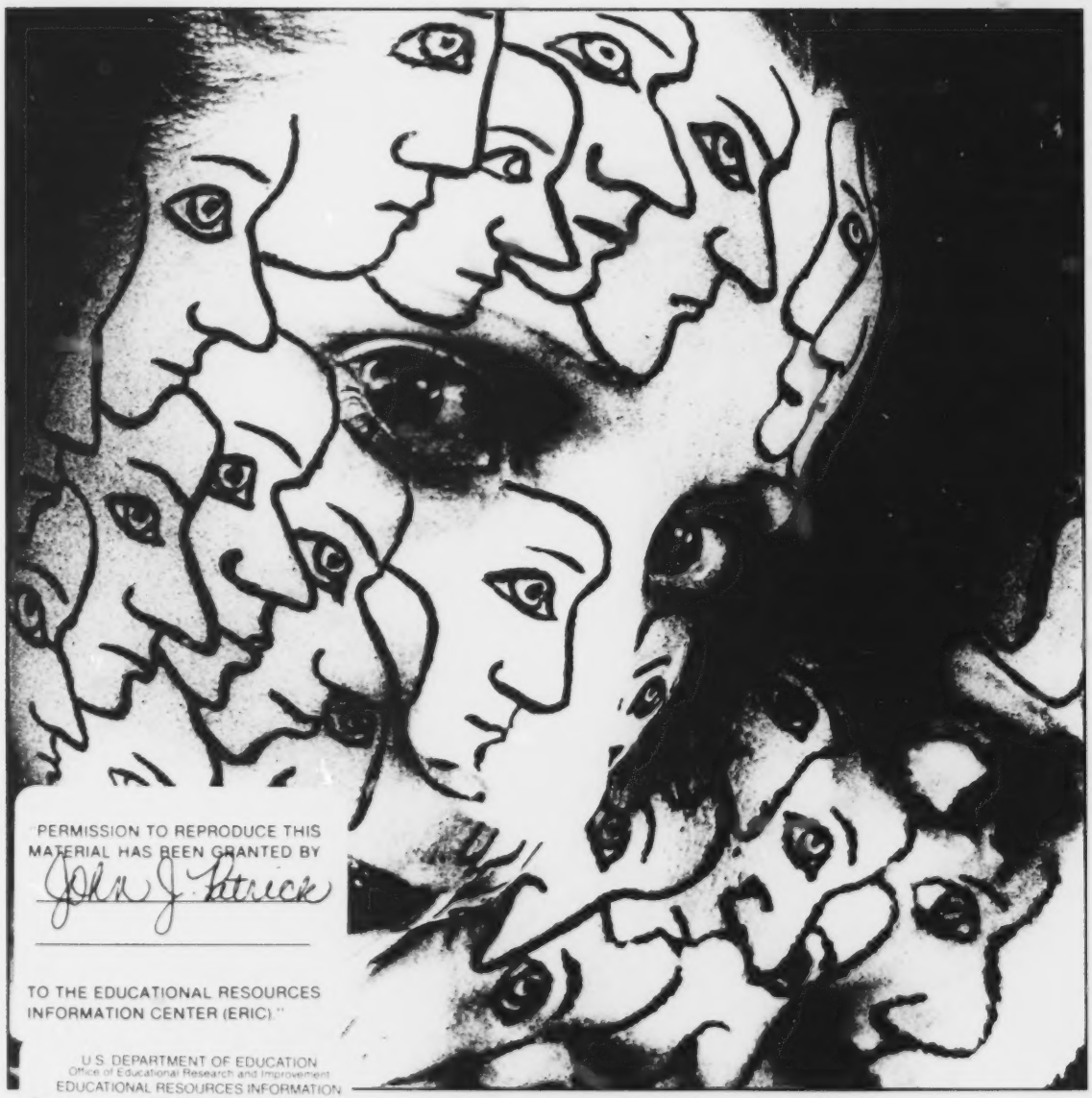
EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS *Art Criticism; *Art Education; Critical Viewing; Discipline Based Art Education; Elementary Secondary Education; Visual Arts

ABSTRACT

This collection of lessons is meant to be a practical guide to help teachers engage children in art criticism. The lessons generally follow a similar format. Most suggest an age group but may be modified for use with younger or older students. Several authors suggest variations and extensions for lessons that include studio activities. A broad range of topics is embraced including popular art, the built and natural environment, multicultural concerns, and formalist and political contemporary museum art. Most of the lessons stress contemporary artifacts. Lessons include: (1) "Creating a Climate for Talking about Art" (Sandra Kay Mims); (2) "A Potpourri of Questions for Criticizing Realistic Paintings" (Karen A. Hamblen); (3) "Constructing Meaning: A Gaming Strategy" (Richard A. Ciganko); (4) "Investigating Criteria for Judgments" (Sally Hagaman; Polly Wolfe); (5) "Collaborative Art Criticism: Not Mine, Not His, Not Hers-But Our Critique!" (Herb Perr); (6) "Criticizing Modern Paintings" (George Geahigan; Verna Yoder); (7) "Interpreting Snake Bird: A Critical Strategy" (Tom Anderson); (8) "Criticizing Advertising: Women, Ads, and Art" (Elizabeth Garber; Roy Pearson); (9) "Criticizing Television: Aesthetic and Cultural Approaches to TV Images" (Rogena M. Degge; Carolyn A. Cochrane); (10) "Experiencing Environments: Criticizing Architecture" (Linda F. Ettinger); (11) "A Place-Based Framework for Criticizing Art" (Doug Blandy; Elizabeth Hoffman); (12) "Baskets: Containers of Culture" (Lorrie Blair); (13) "Interpreting Hmong Storycloths" (Kristin G. Congdon); (14) "Interpreting Paintings Metaphorically: Edward Hopper's House by the Railroad" (Hermine Feinstein); (15) "Interpreting Your World Through Romare Bearden's Windows" (William F. Harris); (16) "Understanding Graffiti Art: Keith Haring's Subway Drawings" (Sydney Walker; Jennifer Cross); (17) "Understanding Conceptual Art: Christo's Wrappings" (Carole W. Arnold; Robert L. Arnold); (18) "Maximizing Minimalism: Connecting with the Art of Anne Truitt" (Renee Sandell; Stacy Bell; Monica McHugh; Charles Wehr); (19) "Criticizing Criticism: Competing Judgments of Leon Golub's Paintings" (Sun-Young Lee); (20) "The Critic as Empathetic Other" (Cynthia Taylor); and (21) "Amy's Crits" (Amy Snider). The anthology concludes with a selection of "Related Resources in the ERIC Database." (MM)

ED 392 658

Lessons for Teaching Art Criticism



PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

John J. Patrick

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC).

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Edited by Terry Barrett

SO 025 351

BEST COPY AVAILABLE

Lessons for Teaching Art Criticism

Terry Barrett, Editor

Gilbert Clark, Consulting Editor

Published by ERIC/ART, the Adjunct Clearinghouse for Art Education at the ERIC Clearinghouse for Social Studies/Social Science Education
1995

Design: Daniel Shellenbarger

Cover: Rimma Gerlovina and Valeriy Gerlovin, *Manyness*, photoglyph, "48 x 48", 1990. Courtesy of the Steinbaum Krauss Gallery, New York City.

Dedicated to my sisters, Clare, Rose, and Bean

ISBN: 0-941339-21-1

This publication is available from:
Publications Manager
Social Studies Development Center
Indiana University
2805 East 10th Street, Suite 120
Bloomington, IN 47405
(812) 855-3838
(800) 266-3815
FAX: (812) 855-0455

Copyright 1994 by the Getty Center for Education in the Arts.
All Rights Reserved.
This ERIC/ART publication was commissioned with support from The Getty Center for Education in the Arts. The views expressed, however, are the authors' and not necessarily those of The Getty Center of the J. Paul Getty Trust.

ERIC, Educational Resources Information Center, is an information system sponsored by the Office of Educational Research and Improvement, within the U. S. Department of Education.

Lessons for Teaching Art Criticism
Terry Barrett, Editor
The Ohio State University
Columbus, Ohio

Additional support for the development of this publication was provided by the Office of Educational Research and Improvement, U.S. Department of Education, under contract RR93002014. The opinions expressed do not necessarily reflect the positions or policies of OERI or ED.

Lessons for Teaching Art Criticism

Contents

v
Introduction
Terry Barrett

vi
A Note on ERIC, ERIC:ART, and ERIC/ChESS

1
Creating a Climate for Talking about Art
Sandra Kay Mims

7
A Potpourri of Questions for Criticizing Realistic Paintings
Karen A. Hamblen

13
Constructing Meaning: A Gaming Strategy
Richard A. Ciganko

19
Investigating Criteria for Judgments
Sally Hagaman and Polly Wolfe

23
Collaborative Art Criticism: Not Mine, Not His, Not Hers—But Our Critique!
Herb Perr

27
Criticizing Modern Paintings
George Geahigan and Verna Yoder

35
Interpreting *Snake Bird*: A Critical Strategy
Tom Anderson

43
Criticizing Advertising: Women, Ads, and Art
Elizabeth Garber and Roy Pearson

49
Criticizing Television: Aesthetic and Cultural Approaches to TV Images
Rogena M. Degge and Carolyn A. Cochrane

57
Experiencing Environments: Criticizing Architecture
Linda F. Ettinger

61
A Place-Based Framework for Criticizing Art
Doug Blandy and Elizabeth Hoffman

65
Baskets: Containers of Culture
Lorrie Blair

69
Interpreting Hmong Storycloths
Kristin G. Congdon

73
Interpreting Paintings Metaphorically: Edward Hopper's *House by the Railroad*
Hermine Feinstein

79
Interpreting Your World Through Romare Bearden's Windows
William E. Harris

83
Understanding Graffiti Art: Keith Haring's Subway Drawings
Sydney Walker and Jennifer Cross

87
Understanding Conceptual Art: Christo's Wrappings
Carole W. Arnold and Robert L. Arnold

91
Maximizing Minimalism: Connecting with the Art of Anne Truitt
Renee Sandell, Stacy Bell, Monica McHugh, and Charles Wehr

97
Criticizing Criticism: Competing Judgments of Leon Golub's Paintings
Sun-Young Lee

103
The Critic as Empathetic Other
Cynthia Taylor

107
Amy's Crits
Amy Snider

116
Related Resources in the ERIC Database
Gil Clark and Vickie J. Schlene

Introduction

I invited some of the authors represented in this book on the basis of their published work in criticism: George Geahigan, Tom Anderson, Hermine Feinstein, Karen Hamblen, Richard Ciganko, and Sun-Young Lee. I invited others because of their particular interests that relate to criticism: Sally Hagaman for aesthetics; Herb Perr for non-competitive art making; Elizabeth Garber, Kristin Congdon, and Rene Sandell for feminism and art made by women; Rogena Degge for television; Linda Ettinger for architecture; Doug Blandy for environmental concerns; Lorrie Blair for Appalachian culture; William Harris for African-American art; Carole and Robert Arnold, and Sydney Walker for their knowledge of contemporary art; and Cynthia Taylor and Amy Snider for their success in combining criticism with studio activities.

I encouraged the authors, most of whom are college professors, to team with classroom teachers, and several have. The authors have field-tested the lessons in classrooms and have found that they work.

I would like to take this opportunity to express my sincere thanks to several colleagues whose work on this book has been immeasurable: Dan Shellenbarger, for his design and layout, and Linda Hines, Gil Clark, and Vickie Schlene, for their in-depth copyediting.

The book embraces a broad range of topics including popular art, the built and natural environmental, multicultural concerns, formalist and political contemporary museum art, and reveals the overlapping in practice of aesthetics, art history, art criticism, and making art.

Most of the lessons stress contemporary artifacts, although some deal with deceased artists and works that are modern rather than contemporary. The premise is that critics generally deal with the new and historians with the old. There are some gaps in the collection of which I am aware. You may find other gaps of which I am not yet aware.

These lessons generally follow a similar format. Most of them suggest an age group, but please, in your own applications, do not be limited by those suggestions. All of these lessons can be used with people older than the target group and most can be simplified for younger people. Several authors suggest variations and extensions for the lessons, often including studio activities.

This anthology is meant to be practical, based on sound theory and knowledge of art, to help teachers teach children to engage art in thoughtful and interesting ways. You are encouraged to tell us your experiences with the lessons and the collection of lessons—revisions and additions are always possible.

Terry Barrett
The Ohio State University

About ERIC

ERIC, the Educational Resources Information Center, is a nationwide network of 16 clearinghouses. Each clearinghouse acquires current education materials in its subject field. Offering services to educators throughout the country, ERIC provides ready access to educational documents through its information storage and retrieval system. Among these materials are curriculum guides, teaching units, bibliographies, articles, and research reports. Document information is announced in *Resources in Education (RIE)*, and journal articles are announced in *Current Index to Journals in Education (CIJE)*.

The clearinghouses also offer a variety of services and products. Clearinghouses (1) answer questions about their subjects and ERIC; (2) conduct computer searches of the ERIC database; (3) develop news bulletins, bibliographies, and other free or inexpensive materials; (4) publish monographs that discuss literature on important topics; (5) publish handbooks of materials for use in the classroom; and (6) develop materials to help you use ERIC. New services and products are added continually as needs grow and change.

About the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS)

The ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS) is one of the 16 subject speciality clearinghouses in the ERIC system. ERIC/ChESS monitors issues about the teaching and learning of history, geography, civics, economics, and political science, as typically taught in the K-12 curriculum. ERIC/ChESS covers other topics, such as law-related education, art education, and music education.

ERIC/ChESS offers a variety of products and services to meet information needs. Call toll free, 800/266-3815, for further information.

About ERIC:ART

ERIC:ART is the Adjunct Clearinghouse for Art Education associated with ERIC/ChESS at Indiana University, Bloomington, Indiana. The Adjunct Clearinghouse has been established with major support from The Getter Center for Education in the Arts and additional support from ERIC (Educational Resources Information Center), ERIC/ChESS, and the National Endowment for the Arts. Service, development, and research activities of ERIC:ART are directed to elementary and secondary art teachers and specialists, curriculum specialists, researchers, teacher educators, and educational policymakers. Parents and others concerned with art education in school are also likely to be interested in the activities and publications of ERIC:ART, the Adjunct Clearinghouse for Art Education.

Creating a Climate for Art Talk

Sandra Kay Mims
Learning Unlimited-Ecole Francaise, Columbus, Ohio

Overview of the lesson

Art teachers today are challenged by a multiplicity of theoretical orientations and methodologies, most of which call for increasing attention to art criticism, inquiry, and dialogue activities in the classroom. Whether one is dealing with aesthetic issues or presenting aspects of art history, a goal shared by most art teachers is that of increasing students' understanding and appreciation of art.

As experienced teachers are quick to point out, the loftiest ideals can wither in the face of harsh reality and reality today is that implementing significant and effective talk in classrooms can be a daunting task. The climate for teaching must always be adjusted if dialogue is a new element in the art curriculum. Sometimes, the climate of the entire school and the community it serves must be modified.

As one who has weathered these changing conditions and reflected with other experienced teachers about the process, I have observed that there are four related areas that usually demand attention before effective art talk can commence and succeed in K-12 settings. These are:

- Achieving agreement about the desirability of change.
- Acquiring resources necessary to accomplish the job.
- Motivating students to be cooperative learners.
- Initiating and sustaining classroom dialogue.

Administrators and parents

Many art teachers who have attempted to incorporate criticism, history, and aesthetics into their programs say they feel discouraged by principals who seem to emphasize the production of studio works that can decorate school hallways. If this is the case, art teachers might do well to try to understand and empathize with administrators who, with accountability continuing to be an important issue, naturally want to show off their art programs to best advantage to parents, administrators, and their own superiors. Site administrators may assume that the only way to do this is by displaying examples of student drawings, paintings, prints, etc., in corridors and common areas.

Yet criticism, history, and aesthetics lessons can also result in outstanding products. For example, colorful and informative student-designed posters about artists, students' written interpretations posted next to large reproductions, and bulletin boards featuring current events and issues in the art world can also highlight school art programs. They also serve to enlighten and impress others as to how well-rounded and comprehensive art programs are. What administrators want to see is evidence that learning is taking place. Most likely, they'll be proud to point out innovative and off-the-beaten-path learning experiences provided for their students.

Parents also need to be re-educated about the school art curriculum. If they experienced art at all when they were in school, most

likely it was in the studio mold. Their expectations probably reflect this. They may become ardent supporters of a balanced art curriculum if they see evidence of their child's progress in all areas of art, whether it be a drawing, a written critique, or simply an announcement at the dinner table by an enthusiastic child who says he or she is learning about Picasso's pictures in art class.

I'll never forget the parent who stopped by the art room after spring vacation one year and described how her seven-year-old had insisted the family visit the National Gallery of Art during their visit to Washington D.C. She was amazed and delighted as her son excitedly identified the paintings, artists, and styles he remembered from art class, and served as a young but quite knowledgeable tour guide for the rest of the family.

Assembling resources

Some art teachers are hampered in their efforts to implement critical and appreciative activities simply because they lack the teaching resources required. With pinched school budgets and pressure to exhibit lots of student work, it may seem as if their only alternative is to continue to allocate limited funds to studio materials. Yet, with a little determination, it is possible to assemble a very serviceable collection of reproductions and teaching materials on even a limited budget.

The following tips come from resourceful teachers who were able to get what they needed despite financial restrictions:

• In late December, post a sign on the school bulletin board and run a notice in the parent newsletter asking parents to save their outdated art calendars for use in art-appreciation lessons. These reproductions can be cut apart and laminated for years of use. Even if only three parents out of hundreds respond, that's 36 reproductions! These have the added advantage of being small enough for each student to use at his or her desk, yet large enough to reveal detail.

• Watch for education periodicals that contain clip-out color reproductions in every issue, such as *Arts & Activities*. Issues of *Smithsonian*, frequently donated to schools because parents can't bear to throw them away, almost always contain at least one fine arts article with one or more color reproductions.

• Talk with the school librarian—he or she may help in your quest. Most school librarians are eager to add books to their collections that will enrich what is being taught in classrooms. Recently, a number of children's books and videos have come on the market that can excite young people about art, artists, and art criticism. Particularly appealing to all age levels is Mike Venezia's series, *Getting to Know the World's Greatest Artists* (Children's Press), which not only contains good color reproductions and delightful cartoons, but is also very inexpensive.

• Ask the Parent-Teacher organization at your school to fund some enrichment materials for the school's art program. Surveys indicate that most adults think there should be more arts emphasis in the schools. Your PTO may be willing to allocate a portion of the proceeds from fund-raisers toward this goal.

• Your local art museum's curator of education may be able to provide you with posters and catalogs. Many museums open their libraries to teachers, and slides and videos may be available for loan or purchase.

• Most larger libraries are gold mines of art resources if you only ask. Not only do they have high-quality art books, many librarians will pull a "teacher collection" for you if you request a specific topic. Their "picture file" is another good resource. They may also circulate large, framed reproductions, art videos, and periodicals, all of which can supplement your own teaching materials.

• In the past, it has been difficult to acquire reproductions representing the art of women and non-Western cultures. This situation has been brought to the attention of companies that supply reproductions and these types of materials are becoming more widely available.

Generating interest and enthusiasm

While original artworks at museums and galleries are ideal for criticism activities, most teachers are limited in the number of possible field trips. Thus, they must rely on slides and reproductions. High-quality color reproductions, such as those published by Shorewood, the New York Graphic Society, Crystal Productions, Art Image Publications, Modern Learning Press, and others, are large, portable, and practical for art room use. Moreover, they don't necessitate setting up and putting away audio-visual equipment.

In the author's experience with hundreds of young people, however, no printed reproduction has quite the impact as a slide projected onto a large screen in a darkened room. I've heard "Oh boy, *slides*!" countless times as students walk in to see the projector set up in the classroom. When asked why they seem to prefer slides over printed reproductions, I should have anticipated the answer: "Because it's kinda like being at the movies or watching TV!" Because they are obviously so attracted to this approach, it is an effective way to get them initially involved in art talk.

Kyle, a nine-year-old, explained it this way, "Well, with reproductions you see all around the art room when you come in, but with slides you really *look* —sorta like the difference between hearing and listening."

A teacher who attempts to introduce art history and criticism may encounter some resistance to non-studio activities from very young students because their concept of "art class" may come from parents and classroom teachers who equate art with art making. A scholarly rationale won't cut it with these kids; frequently, an exciting slide show will. Unfortunately, slides have drawbacks: they can be heat-damaged by long projection and the low lighting may hamper discussions.

As students become more comfortable with the language of art and build their descriptive and interpretive skills, they can sustain longer periods of critical dialogue. At this point it becomes more practical to use print reproductions. A variety can be shown on art room display boards, so that different images are simultaneously available for various classes, age groups, skill levels, and preferences.

In selecting artworks for critical activities, keep in mind the interests and backgrounds of various groups. For example, kindergartners and early elementary students are usually captivated by animals. Terry Barrett (1992) has found Picasso's *Cat and Lobster* to be an effective catalyst for dialogue. Other possibilities are Hick's *Peaceable Kingdom*, Rousseau's *Surprised!*, and Franz Marc's *Blue Horses*, all of which appeal to young viewers. Animal motifs are found in the art of every culture, in objects as diverse as African textiles, Australian bark paintings, Southwest Indian pottery, and American folk art weather vanes.

Older elementary and middle-school students are attracted to Surrealist and fantasy works, such as those by Dali, Magritte, and Bosch, and the tessellations of M. C. Escher. As students learn more advanced studio techniques and progress in their own art-making skills, they will be fascinated by works that appear to have required great technical skill to produce, such as trompe l'oeil paintings of William Harnett, the lifelike sculptures of Duane Hanson, and the super-realistic paintings of Audrey Flack.

Some art teachers and museum docents downplay the monetary value of artworks, preferring to call them "priceless." Yet, huge sums of money, such as the tens of millions of dollars paid for paintings at auction in the 1980s, pique the interest of viewers of any age, and can serve as contextual information when introducing the works by Van Gogh, Picasso, Renoir, or Pontormo. As one older student wrote, "Any work that can command millions of dollars must rate a closer look!"

It is tempting to dismiss Vincent Van Gogh's *Starry Night*, Michelangelo's *David*, Grant Wood's *American Gothic*, and other time-honored works as unsuitable for criticism because they are so well known, confining critical activities to less familiar, contemporary, or abstract works. Nevertheless, these works are new to a youngster who has never

encountered them, and who might be curious as to why they have attracted viewers and stimulated discussions for years.

In the hallway outside my art room hangs a large, framed reproduction of *Mona Lisa*, an unsolicited gift to the school that someone had decided belonged outside my door. For years I paid it no mind. One day during my planning period, with the classroom door ajar, I overheard a group of four or five children speculating: "What was she thinking about?...What was she looking at?...Where was she?...Who was she?...How old was she?" Their questions taught *me* a lesson.

Facilitating dialogue

Critical thinking skills can best be developed by creating an environment conducive to full participation by the group in which everyone works together to seek answers. This may involve rearranging the classroom in such a way that everyone has equal status—such as a circle or semi-circle that includes the teacher. When looking at an individual artwork, it may be best to move furniture out of the way completely and have everyone comfortable on the floor where they have a relatively unobstructed view of the work.

The inquiry model of teaching and learning, characterized by probing questions, group discussions, consideration of multiple viewpoints and tolerance of opposing ideas, is advocated by Matthew Lipman, Director of the Institute for the Advancement of Philosophy for Children, as the most effective in achieving what he calls a "community of inquiry." The teacher must be willing to accept what Louis Lankford described as "planned uncertainty," in which questions, problems, and issues are introduced in order to promote inquiry without always having predetermined answers or conclusions.

Classroom dialogue has many advantages over lectures. It encourages students to be active rather than passive learners. It enables multiple perceptions to be brought into play. It ensures that language will be at appropriate levels and promotes cooperation and teamwork in finding answers to problems.

The teacher, too, should approach a topic as a learner rather than an authority figure. Automatically assuming the role of art expert may cause students to hold back responses for fear of giving "wrong" answers or naive interpretations. Obviously, it will still be necessary to maintain order and ask carefully worded questions, but this does not preclude the teacher's ability to also grow from the experience, just as the students will. For example, compare these two different approaches to a class critique:

- Teacher A: *"Today we're going to analyze a painting done in 1934 by George Grosz called* ***Punishment****. Can anyone tell me what it's about?"* This question implies that the teacher is already knowledgeable about the work and holds the key to its meaning.
- Teacher B: *"I've selected several interesting paintings to look at today. I'm curious about what you think about them, because frankly, I find them a bit puzzling myself. Would you like to choose the one we will concentrate on?"* This approach implies that the teacher is a learner too, and values students' opinions; it also allows students to have some input into the content of the lesson. As the discussion progresses, students themselves may become curious about contextual information related to the creation and meaning of the work of art.

Stimulating class discussions and lively participation don't just happen—a teacher must be a facilitator with good listening and questioning skills. Otherwise, students' attention spans will be brief. A few suggestions:

- Ask open-ended questions to stimulate student responses.
- Ask students to back up their interpretations with at least two reasons. Say things like "Why do you think so?" or "Show us."

- Solicit alternative viewpoints when someone states an opinion.
- Make it clear that student participation is crucial to this particular learning experience.
- Offer positive reinforcement to students whenever possible.
- Quote interesting ideas and questions generated by the discussion, and post them by the artwork for other classes to ponder.

Making art talk an integral part of the curriculum requires identification and support of appropriate goals, knowledge of curricular content, acquisition of necessary resources, skills of dialogic inquiry, and sensitivity to the needs and interests of students, parents, and administrators. Creating a climate for art talk is not always easy, but the enthusiasm for learning that can result makes the effort exceedingly worthwhile.

References

Barrett, T. (1992). Criticizing art with children. *NAEA elementary anthology*. Reston, VA: The National Art Education Association, 115-128.

Lankford, L. (1990). Preparation and risk in teaching aesthetics. *Art Education, 43*(5), 51-56.

Lipman, M., & Sharp, A. M. (1980). *Philosophy in the classroom*. Philadelphia: Temple University Press.

This article is reprinted with the kind permission of the editor of *Arts & Activities*, where it initially appeared in January 1993.

A Potpourri of Questions for Criticizing Realistic Paintings

Karen A. Hamblen
Louisiana State University

Overview of the lesson

The following lesson deals with art criticism of a painting with observable subject matter. Because realism in art takes various forms—ranging from *trompe d'oiel* to surrealism to some aspects of abstraction—this lesson does not specify any one particular realistic painting, but indicates types of questions that have application to realistic painting in general. It is anticipated that teachers will adapt, elaborate upon, and adjust the questions according to specifics of a given "realistic" painting and in relationship to students' abilities and interests.

Students are expected to:

- engage in processes of description, analysis, speculation, and evaluation as these relate to art interpretation.
- examine relationships among art subject, style, context, function, meaning, and mood.
- examine how descriptions, analyses, and speculations about paintings relate to interpretations and evaluations.
- pose art questions of themselves, classmates, and the teacher and elaborate upon and extend responses to questions.
- respond to and pose art questions that tap different cognitive levels and that provide different ways of knowing an art object.
- understand that art can be experienced and understood in different ways, for example, as perceptual objects; as organized compositions; as conveyors of meaning, mood, and function; and as objects that elicit reactions, ideas, and judgments.

Background information

The first questions in this lesson elicit initial responses, and then questions are organized according to cognitive levels of response and learning, in the categories of: factual, analytical, speculative, and evaluative. These categories constitute Hamblen's taxonomy of a questioning strategy for art criticism. Hamblen's taxonomy is adapted from the art criticism format presented by Feldman (1981), consisting of description, analysis, interpretation, and judgment and from levels of learning presented in Bloom's taxonomy consisting of knowledge, comprehension, application, analysis, synthesis, and evaluation (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956). Feldman (1981) and Bloom et al. (1956), however, did not specify a teaching methodology whereby teachers could instructionally implement their categories. In this lesson, an instructional questioning strategy is presented to implement a variation on Feldman's and Bloom's categories. Initial response, factual, analytical, speculative, and evaluative categories are presented through questions and are designed to tap students' interests, to provide a multifocused understanding of an art object, and to foster higher order thinking skills.

According to numerous researchers, a questioning strategy*—involving well-constructed questions of varying difficulty that incorporate higher order thinking—actively engages students and promotes the development of critical thinking skills (Hamblen, 1984a, 1984b). These are ques-

tions that go beyond asking for yes-or-no responses, memorized information, or short-answer responses without follow-up or elaboration. Researchers have found that well-constructed, higher order thinking questions provide a multi-focused examination and an in-depth understanding of a given phenomenon, such as an event, a concept, or an object. Based on this research, the following lesson consists of questions that range from requests for personal reactions to descriptive information to questions dealing with the higher order thinking skills of analysis, speculation, and evaluation. Also, questions are asked that deal with the object per se; the sociohistorical contexts in which the object was created and in which it is now being studied; the intent and selections of the artist; viewers' responses and interpretations; and interpreted functions, meanings, or moods of the painting. The questions presented in this lesson can, with modifications, also apply to other art styles, besides realism, as well as to other art forms, besides paintings.

After asking factual questions in order to establish the "visual inventory" of the painting, teachers might then ask a series of related questions from each of the categories. It is **not** recommended that teachers ask a block of analytical questions and then a block of speculative questions and so on. Rather, teachers should prepare questions that focus on and highlight particular themes or topics. For example, the questions presented below deal with meaning, function, mood, formal elements, realism, the artist's purposes, intended audiences and the setting, and with students' responses, perceptions, and art experiences.

Beginning the lesson

The format and questions indicated for this lesson should not be considered definitive. For purposes of clarity and brevity, the following questions are presented as possibilities (a potpourri of question options) being presented by the teacher. Word choices will vary with the conversational tone of an ongoing dialogue strategy. With practice, the goal is for a teacher-questioning strategy to become a dialogue of student-teacher questions whereby students compose their own questions, pose questions of each other and the teacher, and reflect upon both the types of questions asked and how questions can open or close avenues of meaning and interpretation. In other words, in a dialogue questioning strategy, students become creators of meaning and are actively engaged in the processes and focus of instruction.

1. **Initial Response Questions**

Ask students for their initial, personal responses to the painting. Note their initial responses for later examination as to how these responses relate, or do not relate, to the students' subsequent interpretations and evaluations.

What is your reaction to this painting? Explain.

What do you notice first? Why?

How does this painting make you feel? What creates that effect?

Does this painting make you comfortable, uncomfortable, at ease, curious? Why?

Does this painting relate (or not relate) to your experiences and your life? Why or why not?

2. **Factual Questions**

Ask students to describe and discuss what they see. This is the category wherein factual questions are asked. These are who, what, where, when, list, describe, name, locate types of questions. The purpose of the factual category is to have students take a visual inventory for an in-depth and concentrated perceptual experience of the painting.

Encourage students to develop an elaborated vocabulary of art-related terminology as well as of rich descriptions of their perceptions and analyses. Encourage students to elaborate on their own and other students' responses: How many ways can a color be described? How many different words describe a particular aspect of the painting?

Most of the following questions deal with information intrinsic to the art object and perceptually available. Questions labeled *extrinsic* deal with information about an object that is available from outside sources, such as written materials or discussions with artists and other populations that have information about the painting.

What is the subject matter?
Describe the subject matter.
Is there primary subject matter and secondary subject matter? Explain.
What colors (or lines, shapes, textures) are present?
Describe where these colors (or lines, shapes, textures) are located.
What size is the painting?
When and where was it painted? (Extrinsic)
Who painted this? (Extrinsic)
Describe the setting in which this painting is now located.
Describe the settings in which this painting have been located. (Extrinsic)
Describe the audience and appreciators of this painting. (Extrinsic)

3. **Analytical Questions**

For the category of analytical questions, ask students to find relationships and similarities, cite differences and propose reasons for them, and suggest and explain possible meanings. Analytical questions may ask students to reach a conclusion, or they may ask students to analyze evidence that supports a particular conclusion. Analytical questions allow students to explore why and how something has come about in a particular way, and the meaning or result. These questions ask why, how, relate, contrast, and in what way. Questions in this category should build on and expand factual information gained through the previous category of questions.

What do you think is the main meaning, function, or mood of this painting? What aspects of this painting support your statement? Why do you think the artist selected this subject matter?
What effect do the colors (or lines, shapes, textures) repeated throughout the painting have on the meaning?
How does the current setting of this painting relate to its meaning, function, or mood?
Why is this considered a realistic painting?
Are there aspects of this painting that are not realistic? If so, what are they?
Is the size of this painting significant? If so, why or in what way? If not, why not?
Who do you think would like this painting? Why?
Who do you think would not like this painting? Why not?

4. **Speculative Questions**

Speculative questions ask students to imagine other possibilities. These are questions that ask what if, imagine different results, what would be the result if, how could, and how might. Speculative questions ask students to explore the converse of "what is" in order to better understand the painting as it is now presented. This category deals with the proposal of alternatives and involves hypothesizing, imagining, and transposing. The teacher should ask speculative questions that examine meanings, functions, and moods discussed in earlier questions.

What would be the result if portions (specify) of this painting were deleted?
What would be the result if portions (specify) were moved (specify where) within this painting?
What would be the results if this painting had been done in color (or line, texture, shape) opposites? How would these opposites change the painting's meanings, functions, or moods?
Imagine that a different artist (specify) had painted this. What would be different? What might be the same?

How might the meanings, functions, or moods of this painting change if it were placed in another environment (specify)?

How could this painting be made more serious, humorous, scary, peaceful?

Imagine that you could move the subject matter of this painting to another historical time (specify) or another place (specify). Would the subject matter "fit" in that time or that place? Why or why not?

How might the audience change if the subject matter were different (specify)?

How could you make this painting less realistic?

How could you make this painting more realistic?

What aspects of this painting could be changed without changing its meanings, functions, or moods?

What aspects could not be changed without drastically changing its meanings, functions, or moods?

5. **Evaluative Questions**

Evaluative questions ask students to make judgments about the value and significance of a painting based on selected and specified criteria. In this category, ask students to judge, evaluate, and decide. Urge them to notice how criteria they choose for evaluation influence their judgments and that reasons given for their choices vary with assumptions that they have as to the meanings, functions, and moods of the painting. Evaluative questions build upon ideas and information that have been discussed and developed in the previous categories.

Based on this painting's meanings, functions, or moods, decide if this is an effective painting.

Judge the value of this painting based on its subject matter, color, mood (specify).

Does this painting have value in your life? If so, in what ways? If not, why not?

Is this a good example of this type (specify) of realism? Why or why not?

Do you believe that the artist achieved his or her goals? Why or why not?

What significance might this painting have in the life work of the artist? (Extrinsic)

Judge the value of this painting based on its intended audience. (Extrinsic)

Judge the value of this painting based on its relationship to its current setting.

Do you think this painting has significance in terms of the history of art? Explain. (Extrinsic)

Do you believe this painting has an impact on its audience (specify type of impact, type of audience)? Explain.

Concluding the lesson

Ask students to compare their interpretations and judgments to their original responses to a painting. Ask them to identify ways their ideas and responses to the painting have changed and ways these have stayed the same.

Ask students to identify ways (themes, topics, artists, etc.) the painting was discussed. Ask them to indicate their preferences and to identify the most interesting topic (content, artist, audience) of discussion. Ask students to compare and contrast this art criticism discussion with previous discussions of other art forms and art of other styles.

Evaluate the students' learning on the basis of:

- the quality of their responses to specific questions.
- their ability to elaborate upon the responses of others.
- their ability to form logical relationships among their descriptions, analyses, and interpretations.
- their ability to set up appropriate criteria for evaluation and to relate criteria to evaluation.
- their ability to compare and contrast their discussion of this realistic painting to other discussions of similar and dissimilar types of art.

Footnote

*A questioning strategy directed by the teacher or a student-teacher dialogue involves: the readiness levels and experiential base of the students, the cognitive level of the questions asked, the way in which questions are framed (see Hamblen, 1984b), whether questions deal with qualities intrinsic to the work of art or information extrinsic to the perceptual object of art, and the type of content focused on in the question. It is the last factor of content that taps the range of interpretational possibilities, that is, interpretations in relationship to the audience, artist, formal qualities, sociohistorical context, environmental context, and so on.

References

Bloom, B. S., Engelhart, M. D., Furst, E. J., Hill, W. H., & Krathwohl, D. R. (Eds.) (1956). *Taxonomy of educational objectives: The classification of educational goals. Handbook I: Cognitive domain.* New York: David McKay.

Feldman, E. B. (1981). *Varieties of visual experience* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Hamblen, K. A. (1984a). "An art criticism questioning strategy within the framework of Bloom's taxonomy." *Studies in Art Education, 21*(1), 41-50.

Hamblen, K. A. (1984b). " 'Don't you think some brighter colors would improve your painting?'—or constructing questions for art dialogues." *Art Education, 37*(1), 12-14.

Constructing Meaning: A Gaming Strategy

Richard A. Ciganko
The Ohio State University at Lima

Overview of the lesson

The aim of this lesson is to help youngsters develop first responses to an art object as an initial step toward understanding complex meanings of a work of art. I will present an outline of a gaming strategy that has been particularly useful in stimulating those students reluctant to talk or write about art and who often assume that whatever one says is relative and unverifiable.

Students are expected to learn

- to perceive an art object and reflect on its potential meaning.
- to write a complete declarative sentence based upon the perceived and experienced meaning.
- that agreement among individuals about a work's meaning may be achieved to suggest that the work's meaning may be shared and is not solely a private and subjective account.
- a work's meaning may obtain stronger support at one level than anot[illegible].

Theoretical background

This lesson can stand alone as an instructional procedure, but my recommendation is to use the lesson in conjunction with other approaches. The educational value of any procedure is limited by a variety of constraints and this gaming procedure is no exception. I have discovered that teachers are most successful who do not take a legalistic approach to this lesson, but are mindful of their teaching context and clearly understand that the lesson is recommended only as a guideline and not a performance contract. The teacher and students should be imaginative and guided by the process rather than constrained by it. Although the procedure will focus upon three levels of meaning, it is important to keep the procedure open and to encourage discussion and debate that may lead students beyond levels of meaning emphasized in the lesson. This gaming procedure is intended to initiate the longer journey for making art speak and is not an end in itself. As children learn to become open to their experiences with an artwork's possible meaning, and refine and explore their language skills in the service of art criticism, the lesson's structure will need to be modified.

This lesson has been successfully tested with ten- and eleven-year-old students who were quite capable of being open to saying, exploring, and writing about an experience with an art object. It is my assumption that art criticism is rooted in openness to experience and is a language mediated action that helps bring experience to a conscious level that can be shared with others. Some problems I have encountered while working with this age group are their lack of critical focus, difficulty in writing a cohesive critical sentence, and reluctance to share their observations and thoughts regarding an artwork's meaning. It is these types of problems this lesson begins to address. In order to proceed, both teacher and students need to become familiar with three distinct, related levels of meaning used as touchstones of experience.

Stumbo (1970), in his phenomenological approach to art criticism, identified three levels of meaning: the Formal, the Ordinary, and the Symbolic. These levels can guide students in writing simple or complex statements of meaning regarding an experience with an artwork. They are useful in both initiating and furthering critical discourse.

The gaming strategy described here uses these levels of meaning.

The Formal Level of Meaning:

An art object may obtain meaning based upon a variety of sensuous qualities a viewer perceives in an artwork. We can point to these qualities in isolation or as they relate to one another in an art object. One objective of art criticism instruction is to help students become sensitive to sensuous qualities and construct an adequate language to communicate their experience to others. For example, attending to an art object and stating that, "A brown organic shape is present in the work" represents a simple statement acknowledging the Formal Level of Meaning the viewer has experienced. This is a straight forward aspect and other students can verify the claim by attending to the work and matching their experience with the critical statement. As statements become more complex and language reveals subtle experiences, disagreements among students may occur. When this happens, students need to return to the work and re-experience it. Verification of the critic's statement is achieved by obtaining agreement among subjective points of view. This verification process is respected at all levels of meaning. Although the initial objective is to help students attend to sensuous qualities available in an artwork and to make a verifiable statement, the goal is to move toward more complex and integrated statements such as: "The two intersecting lines are repeated three different times to form a triangular closure which presents a major theme in the painting."

The Ordinary Level of Meaning:

An art object may also present meaning based upon its presentation of objects or events related to our ordinary, everyday world. As we live our lives, we generally don't speak of the "brown organic shapes" perceptually available; there is no reason to do so. Rather, it is ordinary to exclaim that a deer (and not a brown organic shape) just crossed the path in front of us. In art, however, the "brown organic shape" may indeed be experienced quite simply and importantly as just that. Stating that one perceives a deer in one's experience with an art object acknowledges another degree of meaning. It is important also to recognize that any given art object may or may not be experienced at the Ordinary Level of Meaning. Once it is experienced and a statement is made, verification can be achieved as described above.

The Symbolic Level of Meaning:

An art object may present meanings that are rooted in a specific culture. To reach an understanding of the symbolic level, one needs to be familiar with how a given culture attributes meaning to the formal or ordinary levels. In Chagall's painting, *I and the Village*, one may experience two lines at The Formal Level as two intersecting lines, or at the Ordinary Level as a cross. These lines perceived as a cross may assume another set of meanings loaded with the conventions of Christianity: death, suffering, new life, the sacrificial lamb. If one is unfamiliar with the cross in the context of Christian religions, the viewer will miss its symbolic meaning. Looking at a Chinese scroll painting one might see a brown organic shape. One may also understand this shape at the ordinary level as a deer. Knowing something about the Chinese culture would also contribute to seeing and experiencing the work at the symbolic level. The deer has a symbolic level of meaning as an image of everlasting life because, according to tradition, it is the one animal capable of finding the plant of immortality, the ling-chih.

Beginning the lesson (5-15 minutes)

1. Review each level of meaning by showing any artworks the students have previously studied. I've used these examples:
   Formal Level: *Orion MC* by Vasarely,
   Ordinary Level: *Pies, Pies, Pies* by Thiebaud.

Symbolic Level: *The Origin of Socialist Realism* by Komar and Melamid.

2. Show how each level of meaning may not be present in every work.
3. Demonstrate writing a complete declarative statement.
4. Demonstrate the importance of students relying on their experience for an artwork's meaning level rather than just making something up.

Developing the lesson (may be extended two days for 45 to 60 minutes)

1. Display an art object or print where it can be seen by all students.
2. Invite students to visually explore the work.
3. Pass out colored 3" x 5" index cards. Each meaning level is represented by a single color (Formal = blue, Ordinary = green, Symbolic = pink). Each student receives one card of each color. Each student is also given an additional card of each color multiplied by the number of students participating in the lesson (if there are 24 students in the class, each receives 25 blue, green, and pink cards).
4. Direct the students to write on one of the blue cards a complete declarative sentence regarding the Formal Level of Meaning they experience. If they do not experience this level of meaning they should not write on their card.
5. When all students have completed their written statements, ask them to read them aloud. At this point there may be discussion and debate regarding the adequacy of a statement. If the student is able to justify the statement and obtain agreement of the majority, mount the card to the right of the displayed artwork. If consensus cannot be achieved, then place the card to the left of the work. If the student has not written a statement on the card, save it for future use.
6. Each statement card that is placed to the right side of the work is copied by each student on the corresponding color card they hold at their seat. If every student in a class of twenty-four writes and reads a Formal Level statement that receives consensual agreement, then each student will have twenty-four blue cards with a different Formal Level Meaning sentence. Proceed through the Ordinary and Symbolic Levels in the same manner.
7. The visual display of colored cards will show the strength of each meaning level and the degree of agreement the students achieved.
8. Review each sentence and have each student write a paragraph of art criticism using sentences contained in their collected deck of sentence cards.

Sample of lesson results

The following are sentences eleven-year-olds have written on their level of meaning cards and one example of an art criticism paragraph. The students were previously taught to write a complete declarative statement. They practiced on non-objective works so that they had to focus on an artwork's sensuous qualities. Students learned to use adjectives to achieve as clear an expression about their experience of an artwork as possible. In one lesson the children wrote adjectives approximating their experience of a red shape in a Rothko painting: "soft," "quiet," "misty," and "eerie." They did the same exercise with Vasarely and Gottlieb pieces and found the same adjectives were not adequate even though a similarly simple red shape was in each of the paintings. The exercises helped the students explore language to expand their ability to use words to differentiate a specific experience with an art object. Other works were selected to develop exercises related to the Ordinary and Symbolic Levels of Meaning. Following these exercises, the gaming strategy described above was introduced over two separate class periods. The art object displayed during the

lesson, *I and the Village*, 1911, by Marc Chagall, was one students had not been introduced to previously in any formal art teaching context. They unanimously agreed upon the following sentences individuals wrote:

Formal Level Meaning Statements

1. There is a very large circle almost in the middle of the picture.
2. The chalky white and curved shape is next to the blood red triangle.
3. The forest green color is like the leaves of a tree.
4. The red triangle is spilling out of the gigantic and fluffy white shape.
5. There are lots of tiny as well as big circles in the picture.
6. The small oval is moving around the large circle.
7. Brightly colored triangles are all over the painting.

Ordinary Level Meaning Statements

1. There is a big fluffy animal in the painting that is looking right into the eye of a man on the opposite side of the painting.
2. A green man is shown staring into the eyes of an animal.
3. The man is talking with the animal.
4. The man is feeding the animal a branch with fruit.
5. There is a necklace on the man which has a cross on it.
6. If you look close you can see a cross on the animal's neck.
7. The large animal is a lamb or a sheep.
8. A woman is milking a cow.
9. The electron orbits the neutron and its path is shown here.
10. A planet is going around the sun.
11. A woman is dead and lying in the street.

Symbolic Level of Meaning

1. The lamb is a symbol of God.

The students were then asked to write a complete paragraph putting as many of the agreed upon sentences in their statement as possible. They were permitted to modify the structure of a sentence if such a change would make sense or clarify their paragraph. They could also use the sentences to the left of the work or add to the statement additional sentences whenever doing so would help make sense of their experience. Below is one example of a paragraph by a ten-year-old using his collection of statement cards:

> This picture is more interesting than I first thought. Before it looked like a mess. But I see it different. There is a big fluffy animal in the painting that is looking right into the eye of a man. There is a forest green man staring into the eyes of the animal. They look like they are talking to each other. At least their mouths are open like they are talking. The man has a chalk white mouth. It makes him look dead. There is a red triangle that spills right out of the animal's mouth. It is the color of blood. The animal is a lamb. Is he giving a transfusion to the man? The man is feeding a branch to the lamb. There is a cross on the man. There is a cross on the lamb. There is a cross on a church. I think this is a religious picture. The man is painted green. Why? I think when things are green it means they are alive like leaves on trees. He is giving something alive to the lamb. Maybe it is all he has got. The woman inside the lamb's head is getting milk. Everybody is getting something from someone else. It is like the big circle in the middle of the picture. The electron orbits the neutron and is shown here going around and around. The lamb is giving blood to the dying man. The man is feeding the lamb. The lamb is thinking about feeding the dead woman lying in the street. The lamb is a symbol of God. This is a serious picture.

This activity can be repeated with variations once the children develop a procedural sense. For example, cards displayed to the left of the work may become some of the most interesting and stimulating statements and students should be permitted to include them at some point in a criticism. Another variation would be to write only metaphoric statements related to each level of meaning. Variations regarding the complexity of a statement could gradually be explored.

Concluding the lesson (10 minutes)

1. Have each student read their completed art criticism paragraphs.
2. Collect the criticism papers and either display them with the work or place them in an ongoing criticism folder.

Evaluating what the students have learned

1. Is each student able to differentiate the three levels of meaning?
2. Is each student able to write a complete declarative sentence?
3. Is each student able to justify the statement written on his or her card?
4. Are participating students able to provide a reasoned argument to support or not support the inclusion of each statement?
5. Is each student able to construct an art criticism statement based on the agreed upon sentences?

Reference

Stumbo, Hugh W. (1970). "Changes in meaning that follow phenomenological analysis." *Studies in Art Education, 12*(1), 50-60.

Investigating Criteria for Judgments

Sally Hagaman
The Florida State University
Polly Wolfe
Lafayette Public Schools, Indiana

Overview of the lesson

This lesson helps students explore the criteria they use in making judgments about art. The lesson uses portraits because examples of that genre are so commonplace and varied, but nearly any array of related art objects, artifacts, or natural objects would work (like sets of landscape paintings, logos, cars, flowers, or seashells). Students are asked to make judgments within a specific context, and then, more importantly, to investigate how such judgments are made, and what the implications of those processes are.

Students are expected to learn

Students should develop greater awareness of the criteria they use in responding to and judging visual objects. They should better understand the nature of those criteria, including how criteria function in judgments made by individuals and groups, and how criteria are related to context.

Beginning the lesson

Explain to the students that they will be looking at some portraits and ask what a portrait is. As students generate responses, write ideas on the board and come up with a working definition of 'portrait.' Next, explain that the students are to choose the "Best Portrait" out of the group of images (some portraits are suggested below), to be added to the school art collection. Introduce the task like this: "Ms. Mathilda Moonrock (or whatever name fits your school and students) has willed money to our school to buy a portrait. It doesn't have to be a portrait of anyone in particular, but she wants it to be the best portrait that we can buy. Your job is to decide which of these artworks is the best portrait and to tell us why you think so, because we have to tell Ms. Moonrock's lawyers why we decided to pick the one we want."

Developing the lesson

Divide students into small groups with instructions that each group, through collaborative discussion, should make a choice from among the examples and determine the reasons behind their judgment (for example, "it looks more like a real person"). Allow sufficient time for students to examine the reproductions carefully and discuss ideas within each group. Have each group report to the class, communicating the choice made, and the reasons why. Do not impose your own ideas about whether reasons given for their choices are valid or justified; just list the reasons on the board.

Continuing discussion should focus on the criteria students used in making judgments. Some criteria may be quite obvious and others may be embedded within students' reasons — as in the idea of realism or imitationalism as a criterion behind the reason, "It looks like a photograph," for example. The following points should not be taken as comprising a correct agenda for this discussion, but they do reflect the points often brought up during field testing of this lesson with upper elementary students.

If they name realism as a criterion, explore that concept. What makes one work more realistic than another? What does realism mean in a portrait, that it looks most

like a photograph, that it tells us the most about what a person is like, or finds valuable, or what?

If they mention the level of the artist's skill, explore what kinds of skills are apparent in these images. How important is drawing ability? How do we decide if an artist draws well? What other kinds of skill might be necessary or important? How about use of color? Texture? Imagination? Emotions?

If the students call the work interesting (or neat or cool), explore that idea: What makes something interesting to kids (and maybe not to adults)? Would Ms. Moonrock's lawyers be angry if students chose Paik's robot portraits just because kids would like to see them in their school? Should where a piece is to be shown affect whether it is good or not, and whether it should be chosen? Should the opinions of all the people who would see a work of art in a public place like a school be considered in making this kind of choice? If students were asked to choose one of these portraits for their own home, without having to give reasons to anyone else, how might they change their decisions? Such questions explore the role and importance of context, a situation with specific characteristics and requirements, in making judgments about art.

Are the materials a portrait is made from important? What can Schapiro's collage of fabric and paint tell us about the person depicted? How about Paik's use of televisions, videos, and assorted "junk"?

If a portrait is not chosen by any group, try to discern the reasons why: Does a portrait have to show a face? Can it be made of machine parts and still be a portrait? Is it too ugly?

Concluding the lesson

Discuss whether the students have changed their ideas about what a portrait is. Are modifications to the working definition of "portrait" necessary? What do they think are the most important things to consider when making a judgment like this one? What might be the important things to consider when making similar judgments about other kinds of art?

Lesson closure should not come at the price of deriving singular answers to such questions. Do not ask the whole class to vote, for instance, on which is the "Best Portrait." Instead, close the lesson by asking students to name all the important things that were discussed, focusing, as much as possible, on the reasons (and criteria) used in making judgments about art and its value. This closure could take place as a continuation of class discussion or could take written form wherein each student writes what his or her answer to Ms. Moonrock's lawyers would be and why. The latter provides opportunities for those students less likely to speak out in class to express their ideas. Students also might make portraits, using the discussion to inform their decisions about whom to portray, as well as what materials and processes to employ.

Evaluating what the students have learned

The importance of a lesson like this one is to help students become more aware of criteria they use in making judgments about art, how those are affected by context, and how they might change. It is meaningful to note student participation, in both small and large group discussions, as well as any written or visual responses, when trying to assess student learning. Have they attended to the issues at hand? Have they listened carefully, asked questions, provided suggestions, helped the discussion along? The "real" learning from such a lesson may not be evident until later, when similar questions arise again.

Resources

Suggested reproductions:

Romare Bearden, *She-Ba* (Shorewood Reproductions, 27 Glen Road, Sandy Hook, CT 06482).

Amadeo Modigliano, *Gypsy with Baby* (Shorewood Reproductions).

Nam June Paik, *Family of Robot: Uncle; Family of Robot: Aunt* (*School Arts*, December, 1989).

Miriam Schapiro, *In Her Own Image* (Southeast Institute for Education in the Visual Arts, 615 McCallie Avenue, Chattanooga, TN 37403).

Grant Wood, *American Gothic* (Shorewood Reproductions).

Collaborative Art Criticism: Not Mine, Not His, Not Hers—But Our Critique!

Herb Perr
Hunter College, City University of New York

Overview of the lesson

This lesson engages students in critically attending to work they have already made in a collaborative effort (Perr, 1988), but can be adapted to the criticism of other works of art as well.

A collaborative art critique engages clusters of students who pool their resources and work together. Students are encouraged to share with each other and the teacher the responsibility for defining, carrying out, and assessing the art learning experience. Without surrendering their unique identities or analytic skills, students work as equals within teams. The emphasis is on group achievement and cooperation as opposed to individualism and competition. Within this context the evaluation experience can "teach children to view their own strengths and weaknesses realistically, to compare their development with others in a less competitive framework and to relate their individual progress to the group effort" (Duncan & Gumaer 1980, 315). Group art critiques can help create a more humane, mutually supportive, and democratic classroom ambiance.

Students are expected to learn

The collaborative process is an important step toward overcoming barriers between the active and passive receiver of art. Here are a series of anticipated results that students achieve in collaborative work:

- Learning communication skills.
- Learning the mechanics and effectiveness of group problem solving.
- Respecting one another's opinions.
- Respecting consensus.
- Developing a sense of group spirit and solidarity.
- Motivating and learning from one another.
- Developing and deepening social consciousness.
- Improving self-confidence in skills of critical thinking.

If, however, participating in structuring one's own critique helps imbue students with greater appreciation of the democratic process, if it helps reinforce belief that art thinking is an accessible everyday activity rather than a privilege of the few, then the collaborative critique is a worthwhile innovation in the curriculum.

Beginning the lesson

During this introductory period students examine and discuss some components of collaborative work—division of labor, consensus, cooperation, non-hierarchy, compromise, and brainstorming.

An initial stage of the collaborative process is forming an assessment team. The team may consist of students who worked together on a previous art project. Each group should have students representing a variety of viewpoints, art skills, and knowledge because they will share a common goal, to participate in structuring their self-assessment.

In the process of stimulating students to take responsibility for planning and presenting their critique, a teacher moves away from the position of initiator, organizer, and judge to the position of art resource person and authority—but not an authoritarian. To encourage cooperation, the teacher may suggest that each group start its meeting with a "go-around." This procedure permits each student to speak without interruption. Depending on the size and character of team, it may be necessary to have a student facilitator. The facilitator recognizes other members who wish to speak, encourages everyone to participate in the discussion, and controls constant interruptions. It is useful to have one person in the group take notes on the suggestions, thoughts, and feelings being expressed.

After considering everyone's contribution, the group plans a presentation—statements, questions, and discussions with the class. The focus may be weighted toward the art product, art making process, feelings of the group, or social results, depending on the context, nature of the art project, and developmental level of the students.

This procedure helps students appreciate the creative and social affinities within their group. Students will find within each group that different people may take on different kinds of roles.

The following questions will assist students in discussing their group dynamics:

- Are individual members of the team satisfied with the finished work?
- How did they feel about working together?
- What did they learn from each other?
- Was the process democratic?
- Did everyone on the team have an opportunity to give something to the project?
- If they were to work together again, how would they change the collaborative process?

As an integral part of the planning stage, teams may wish to interview people who have seen the work — students, teachers, administrators, and community people — to elicit their reactions and opinions.

Developing the lesson

Assessment starts with the class looking at an actual work of art, or viewing a slide or video presentation of it. Each group critiques its collaborative experience and the resulting project. The group asks questions and encourages a discussion with the rest of the class.

The following focuses discussion primarily on the art work:

- Discuss how well the work communicated to the target audience.
- Assess how effectively the work was displayed.
- Review objectives of the work. Were they achieved? How?
- How well were materials and techniques suited to the content?
- Discuss how the work reflects participation of all members of the team.

"Talking about a finished product or performance helps children become aware of the specific requirements of a task and of their success relative to each component. Areas needing improvement are more likely to be noticed and attacked if the children can associate any modification of behavior with the quality of the end product. Another advantage of the group activity for evaluation is that children learn the elements of constructive criticism" (Duncan & Gumaer 1980, 315).

In an atmosphere of trust, the student can discuss openly questions of group consensus and dissenting opinions. The student is both considering another person's or the group's viewpoint, and making his or her own viewpoint clear to someone who did not share it.

Concluding the lesson

After each group makes its final presentation, the teacher and the rest of the class can give their opinions. The teacher asks students in the class what they liked or disliked about

the project. Each group will assess the project and possibly suggest ways of improving their experience. The teacher can then ask, what were your successes and difficulties in working together? How did you overcome problems? What did you learn from other students? What did you learn about yourself? In what way would you change the project to improve cooperation among students?

Evaluating what the students have learned

In *Architecture by Team: A New Concept for the Practice of Architecture*, William W. Caudill writes:

> Each member has his say.
>
> Each member has unique experience and competencies which help the other members to complete the task.
>
> Each team member has specific jobs to do in which his performance will largely determine how effectively the other member will do his jobs.
>
> Each member is respected for how well he does his job rather than what he does because all tasks in team operation depend upon the completion of other tasks.
>
> Each member of the team is insured of his freedom because his worth depends upon freedom to act creatively, and criticize objectively.
>
> The students and the teacher may identify and discuss these points and others with the rest of the class (1971, 122).

To sum up, a collaborative critique of art and the group process focuses on student-generated planning and execution. It begins from a set of assumptions different from the usual thrust of those in education today, which place prime responsibility for success in learning on the teacher's shoulders. In a teacher-centered approach, teachers are required to believe that they have necessary information to impart to their students and that it is natural for knowledge to be passed from adult to child. This approach sets up teachers as authorities who transfer fixed knowledge and values to students. This approach assumes that knowledge is already formed and must be verbally and visually delivered to the students.

In contrast, when a teacher "announces that he or she relearns the material in the class, then the learning process itself challenges the unchanging position of the teacher. That is, liberatory learning is a social activity which by itself remakes authority. In this case, authority is the form of existing knowledge as well as the governing behavior of the teacher" (Shor & Freire 1987, 101).

This lesson is predicated on the belief that the best way to gain knowledge is for students to be responsible for the creation of the intellectual climate where their learning will take place. This organic process intertwines with their experiences of life. Students are thereby more open psychologically to questioning and understanding themselves.

The teacher plays essential roles in the process, helping to begin the projects, providing encouragement, technical skills, and advice, and intervening only when their input is necessary. Removing the teacher from center stage forces children to develop their own resources. "In the absence of a teacher the group has no source of knowledge but themselves and whatever materials, apparatus or information that has been put in front of them. As a result their behavior is very different from the typical behavior of children in class: they consult the materials rather than watching for signals from a teacher; they test the interpretations which they have put forward by matching them with their existing sense of how things are" (Barnes & Todd 1977, 31). In a learning environment structured like this, not only students but teachers themselves are educated, and what can be more rewarding for an art teacher than to see his or her students develop their creative and critical thinking skills?

Suggested readings for teachers

Barnes, Douglas and Todd, Frankie. (1977). *Communication and learning in small groups*. London: Routledge and Kegan Paul.

Caudill, William W. (1971). *Architecture by team*. New York: Van Nostrand Reinhold Company.

Dewey, John. (1958). *Art as experience*. New York: Putnam, 1958.

Duncan, Jack A. and Gumaer, Jim. (1971). *Developmental groups for children*. Springfield, IL: Charles C. Thomas.

Jaques, David. (1984). *Learning in groups*. Dover, NH: Croom Helm.

Lippard, L. R. (1976). *Get the message? A Decade of art for social change*. New York: E. P. Dutton.

McCabe, Cynthia Jaffee. (Ed.) (1984). *Artistic collaboration in the twentieth century*. (1984). Washington D.C: Smithsonian Institution Press.

Mason, Edwin. (1970). *Collaborative learning*. London, UK: Ward Lock Educational.

Perr, Herbert. (1988). *Making art together*. San Jose, CA: Resource Publications.

Schniedewind, Nancy and Davidson, Ellen. (1983). *Open minds to equality. (A Sourcebook of learning activities to promote race, sex, class, and age equity)*. Englewood Cliffs, NJ: Prentice-Hall.

Shor, Ira and Freire, Paulo. (1987). *A Pedagogy for liberation*. Massachusetts: Bergin & Garvey Publishers.

Recommended for Grades 7-9

Criticizing Modern Paintings

George Geahigan
Purdue University
Verna Yoder
West Lafayette Junior and Senior High School, Indiana

Overview of the lesson

Many students have an aversion to abstract works of art and other modern forms of art expression. Whether this is a developmental characteristic of students of junior high school age or simply a reflection of a lack of understanding about such art, most teachers find that introducing modern forms of art expression into the classroom is a challenging undertaking. We have found that an effective way of teaching appreciation of modern painting is to have students role play a critic or art museum guide and teach other students about a specific work of art in a mock gallery tour.

In this lesson, students respond to a series of 24 reproductions of modern paintings. The students then research one work for which they have expressed a strong dislike. After they consult background information in the library, the students prepare a short research paper about their assigned art work. At the conclusion of the lesson, students arrange the prints in a show, write a museum identification label for their painting, and give a brief oral critique of the work to other members of the class.

Students are expected to learn

- to better understand modern works of art.
- to have a more positive attitude towards modern works of art.
- how each painting relates to other works of modern art.
- how each painting relates to social and cultural happenings during the time it was produced.
- about aesthetic criteria that qualify modern paintings as art.
- biographical information about modern artists.
- and how to interpret the identification label in a gallery or museum.

Preparing the lesson

Before presenting this lesson to students, assemble a collection of prints of recent paintings. Large prints from Shorewood and other publishers are ideal. You may also find worthwhile prints in calendars and other sources. In testing this lesson we used reproductions of paintings by Joseph Albers, Francis Bacon, Chuck Close, Willem de Kooning, Adolph Gottlieb, Robert Indiana, Jasper Johns, Ellsworth Kelly, Franz Kline, Roy Lichtenstein, Joan Miro, Barnett Newman, Jackson Pollock, Robert Rauschenberg, and James Rosenquist.

You also need to assemble a background collection of critical and historical commentary for your students to read in preparing their reports. You may find some useful sources in your own school library or media center in the form of books about modern art and art magazines. We have found that school librarians are amenable to adding art books to their collections and are willing to use the library's budget for this purpose. The fact remains, however, that many school libraries do not have all of the resources necessary for students to undertake research about art. In conducting this lesson, we have supplemented the media center's collection with books borrowed from local libraries, and

with photocopied articles and reviews collected from art magazines and journals. We keep photocopied material in a file readily accessible to students.

We also make available to students films, filmstrips, and videotapes about modern art and individual artists. We have borrowed these from Purdue University and from the school corporation's film center. Students view those that apply to their research during their lunch hour and before and after school on days set aside for research.

Beginning the lesson

This lesson extends over several class sessions. In the first session, students respond to modern works of art and are given the research assignment. In subsequent sessions, students conduct library research about a particular artist. In the final class sessions, students give oral reports and respond once again to a specific work of art.

Responding to the works of art. Begin the lesson with a display around the classroom of 24 large reproductions of paintings by modern artists. For easy reference, number each print. Ask the students to respond to each of the paintings in two ways. First, ask them to make an emotional "gut response" to each image by writing one word about each print on a form you provide them (Figure 1). Students typically respond with words like "Yuck," "Garbage," "Pretty," "Wow," "Nice."

After they have filled out the form, ask the students to rank each of the reproductions from the one they like best (number 1) to the one they like least (number 24), using another form (Figure 2). Students usually find it easier to work from the two ends of the scale towards the middle. In other words, they start from works to which they have the strongest positive and negative reactions and work their way towards those about which they feel uncertain.

After the students have completed this second form, assign one work of art to each student to research. This should be a painting for which the student has expressed a strong negative response. Such assigning of works of art requires your tact and judgment. Take into consideration the reading level of your students and the difficulty of the background readings available in the media center.

After you assign the students a painting, ask them to write a brief four or five sentence reaction expanding upon their one-word response on the third form (Figure 3). Conclude the session with students discussing their individual reactions with others in the class.

Researching a work of art. For the research part of the lesson, ask the students:

1. To write a two-page typed or four-page handwritten paper on the artist and his or her work. In preparing this, students must use a minimum of three sources and include a bibliography.
2. Assign students to prepare a five minute oral critique of the work of art. In this assignment ask students to defend their assigned work of art to other members of the class by explaining the significance and merit of the painting.
3. Ask the students to write an identification label for the artwork that includes the name of the artist, birth and death dates of the artist, nationality of the artist, title of the piece, medium the artist used, painting's actual dimensions, and its date. To assist students in preparing their papers, give them a work sheet (Figure 4), with sample questions to help them in looking for relevant information, and a sample bibliography.

Spend the next two or three class sessions in the school's media center. Show the students how to retrieve materials for individual viewing. Students should use this period of time to work on their research papers, prepare their five minute oral critiques, and make their identification labels.

Concluding the lesson

Before presenting their oral critiques, show the class *Adventures in Art*. This is a 30

minute video in which actress Julia Harris gives a tour of paintings in the National Gallery of Art. This video provides a model for students to emulate when presenting their own critiques.

During the last class sessions, students should hang and label the reproductions around the classroom as if it were a gallery, and present their oral critiques. In critiquing their paintings, they should act as critics or gallery guides and attempt to persuade the rest of the class that the piece has artistic value. After presenting their critiques, students should answer questions about the artist and the work that other members of the class ask.

Conclude the lesson by having students give a one-word response to each of the paintings, and a brief written reaction to the work they researched. They can use the same forms as before (Figures 2 and 3).

Evaluating what the students have learned

You can best ascertain each student's understanding of the work they have researched by looking at their research papers and by listening to their oral critiques. In this lesson, we have been most interested in determining whether students' attitudes towards modern art have changed. To ascertain this, we compare students' initial one-word responses and short written reaction statements to those they give at the end of the lesson. In many cases there is a dramatic change from a negative to a positive response. Here are two examples of earlier and later reaction statements:

Mark Rothko, *Orange and Yellow*

Initial response: "This is the worst painting I have ever seen or will see. I think he screwed up and painted over it. I think he is the most screwed up person in the whole world. It is nothing to be proud of because he didn't do anything."

Later response: "I think that it is an okay painting. He expresses his emotions without confusion. It is very plain and calm. He makes a calm and subtle atmosphere." Robin M., seventh grade.

Jackson Pollock, *Painting*

Initial response: "It is weird, and should be in the garbage. I do not like [it] because it is nothing. It is too sloppy. But it does tell me he has mixed feelings."

Later response: "I like it. I liked his ideas about that a photograph shows a person and not its feelings, but a painting does. Also it is neat how he puts his canvas on the floor and not on an easel." James T., seventh grade.

Resources

We have found the most troublesome part of the lesson for teachers comes with identifying and collecting professional criticism for students' reports. Books and commentary about individual artists are easily secured, but we have not always been successful in finding critiques of individual works of art we have used in class. In practice we have not found this to be an insuperable problem. Even when students are not able to read professional criticism about their specific work of art, they are able to generalize from what critics have said about other work in the oeuvre of an artist. Critical comments about Franz Kline's aesthetic aims, for example, will apply to many of his paintings because they are quite similar to one another.

One way in which you can facilitate research for relevant critical commentary is to use reproductions of well known works of art. We have found that a very useful single source for critical commentary is Joann Prosyniuk's *Modern Arts Criticism*, an anthology of critical writings in three volumes (Detroit: Gale Research, 1992). The video *Adventures in Art* (1985) is available from the National Gallery of Art.

ART CRITICISM

Name: _____

Date: _____ Period: _____

WRITE A ONE OR TWO WORD REACTION TO EACH VISUAL IN THE ROOM. REACT HONESTLY. (FOR EXAMPLE: HATE IT, LOVE IT, YUCK, IT STINKS, WOW, OR OTHER RESPONSES.)

1. _____	13. _____
2. _____	14. _____
3. _____	15. _____
4. _____	16. _____
5. _____	17. _____
6. _____	18. _____
7. _____	19. _____
8. _____	20. _____
9. _____	21. _____
10. _____	22. _____
11. _____	23. _____
12. _____	24. _____

30

(Figure 1)

ART CRITICISM

Name:_____

Date:_____ Period:_____

LIST EACH WORK IN THE ORDER THAT YOU LIKE THEM. THE ONE YOU LIKE BEST LIST AS NUMBER ONE, THEN ONE YOU LIKE LEAST AS NUMBER 24. SECOND BEST, NUMBER 2, SECOND WORST, NUMBER 23. CONTINUE IN THIS MANNER WORKING YOUR WAY TOWARD THE MIDDLE UNTIL YOU HAVE LISTED ALL THE ARTWORKS.

1. _____	9. _____	17. _____
2. _____	10. _____	18. _____
3. _____	11. _____	19. _____
4. _____	12. _____	20. _____
5. _____	13. _____	21. _____
6. _____	14. _____	22. _____
7. _____	15. _____	23. _____
8. _____	16. _____	24. _____

ASSIGNMENT:_____

(Figure 2)

ART CRITICISM

Name: _____

Date: _____ Period: _____

ARTIST'S NAME: _____

TITLE AND DATE OF WORK: _____

A. WRITE A FOUR OR FIVE SENTENCE REACTION TO THE WORK OF ART YOU HAVE BEEN ASSIGNED. STATE HOW YOU FEEL ABOUT IT AND EXPLAIN OR DEFEND YOUR REACTION. BE HONEST.

32

(Figure 3)

ART CRITICISM

Name: _____

Date: _____ Period: _____

WRITTEN ORAL REPORT

2- PAGE TYPED OR 4- PAGE HANDWRITTEN IN INK
MINIMUM OF 3 REFERENCES INCLUDED IN THE BIBLIOGRAPHY

NAME OF ARTIST: _____

NATIONALITY: _____

DATE OF BIRTH: _____ DATE OF DEATH: _____

PERIOD OR CLASSIFICATION OF STYLE (Abstract Expressionist, Pop Art, Color Field, etc.) and DEFINITION:

_____

_____

_____

WHAT WAS THE ARTIST TRYING TO ACHIEVE WITH HIS OR HER WORK?

_____

_____

_____

HOW DID HE OR SHE GO ABOUT IT?

_____

_____

_____

(Figure 4)

MATERIALS OR MEDIUM USED:

TECHNIQUES UTILIZED:

USE OF COLOR (Color clarity and brilliance):

USE OF LINE (line quality):

SPACE:

SURFACE QUALITY (Surface texture):

FIGURATIVE?

SIZE OF WORK (generally):

FRAMING FORMAT:

WHY IS HIS OR HER WORK CONSIDERED "FINE ART"?

OTHER:

Interpreting *Snake Bird*: A Critical Strategy

Tom Anderson
The Florida State University

Overview of the lesson

This activity consists of an interactive teacher-led criticism of the painting, *Snake Bird*, by Florida artist, Mark Messersmith. This criticism activity will normally take about one class period (45 minutes to an hour) with high school students, but could be compressed into as little as 15 minutes if the intent is to use it as an introduction to studio activity.

Students are expected to learn

Students will be exposed to a contemporary artist who uses symbols and unusual content and composition to express environmentalist concerns. Students will be exposed to and participate in an educational method of art criticism which will, if mastered, allow them to access artworks and artifacts of all kinds, for meaning and enjoyment.

The criticism format

I. Reaction
II. Perceptual Analysis
  A. Representation
  B. Formal Analysis
  C. Formal Characterization
III. Personal Interpretation
IV. Contextual Examination
V. Synthesis
  A. Resolution
  B. Evaluation

Beginning the lesson

You will need a slide projector and slide of the painting *Snake Bird* available from the artist (see Resources) to teach this lesson. The teacher's role is to ask significant leading questions of the students that pique their curiosity about this artwork, getting them to engage in responsive, descriptive, analytic, interpretive, and synthetic discussion of the image. A full description of each step with some suggested questions follows. An example of what this author found in the work is offered in his "Content Base" which follows.

Developing the lesson

I. Reaction

This is the first uncensored response. It gives you something to go on as you look further–a reason for looking. Possible questions to ask students: How does this make you feel? What kind of "hit" do you get? What do you think? What does it say to you?

II. Perceptual Analysis

A. Representation

This is a description of obvious illusional (picture of a bird, refinery, cars), formal (red, dark, big, diagonal), and technical (a painting, a collage, brush strokes) qualities. Here you begin to look for those qualities that triggered an initial reaction. Possible questions: What is the subject matter? What do we see? How was it done? Can you guess the size? What else do you see? Gently keep pushing until both obvious and subtle content is surveyed.

B. Formal Analysis

This is examination of the relationships of formal qualities to each other and to a lesser extent to thematic qualities. Meaning in artworks is usually found where significant formal relationships exist, for example, where rhythms are broken by foreign elements. Focus is always significant. Do formal

elements lead you out of an image or keep you in? This is significant for meaning. Good analytic tools are the principles of design: unity, variety, rhythm, repetition, focus, dominance, proportion, balance, and contrast.

Possible questions: Where is the focus in this work? If there is none, why? How does your eye move? What causes it? Where are the figures looking, leaning, pointing? What colors, textures, shapes dominate? Why? Is it balanced? How? What patterns do you see? Where does the line, color, and shape lead us?

Mark Messersmith, oil painting and mixed mediums

C. Formal Characterization

How style carries subject matter is at the heart of meaning in artworks. Characterizing a work's style serves as the bridge from describing what we see to saying what it means. Formal characterization will often revisit the initial reaction. "Boy, I thought it was weird at first, and now I'm sure, because....." Possible questions: Do we still think our initial reactions are valid or has the mood changed? What's the style? Is this realistic? Surrealistic? How are you meant to feel? Cool? Hot? Rational? Irrational? Primitive? Slick? Bold? Timid? Monumental? Static? How? Why? You may need to use counter examples here. What if this dark background were bright? How would the feeling be changed?

III. Personal Interpretation

Referring to the visual evidence collected, this is where you try to decide what the work means. Successful interpretation allows one to bring their feelings, understandings, and life experiences to bear in trying to understand the visual imagery. Possible questions: What's the point? What's this all about? What's your evidence for that in the image? You may not get the full interpretation all at once and may have to start with questions such as: If you were the Snake Bird, what would you be doing? How would you be feeling? Why are the men fighting? Where are the birds going? Why is there a refinery out in the middle of nowhere? And so on....

IV. Contextual Examination

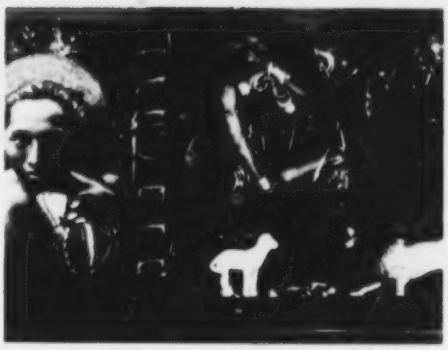
At this point the teacher can present what she or he knows about the image, the context of its making, the issues surrounding it or its theme, and the artist's stated intent. The reason for holding this information until now is to avoid quashing student exploration and interaction with the painting with the weight of authority in the guise of "correct" answers. Alternatively, students can be sent out to do

research, returning to share it the next day or next week, at which point the criticism activity can be completed.

V. Synthesis

A. Resolution

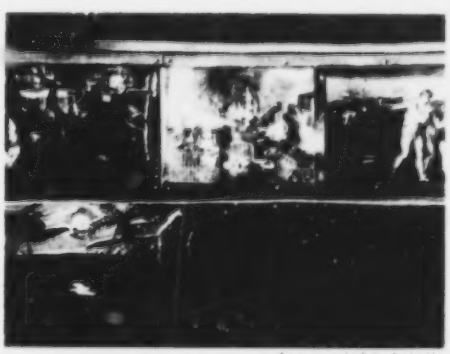
This is resolving what was determined about an artwork through interactive criticism with what the experts had to say about it or about its context. Possible questions: Do you think our agreed-upon meaning (restate it) is in keeping with what the experts (artists or critics) say about the work? Can you justify holding to your position if there's disagreement? Questions of an aesthetic nature can also be put to students, here, such as: Does the artist, art historian, art critic have more right to assign a meaning to this work than you, the now-educated viewer?



lower left detail

B. Evaluation

Here is where you make a judgment about the artwork based on some publicly stated criterion. Possible questions: Is this work well-made? Does it have expressive power? Does it do what it seems to intend to do? Is the meaning of personal significance to you? Does it contribute anything of value for society in general?



lower right detail

Concluding the lesson and evaluating what the students have learned

Students may be evaluated for their understanding of this criticism format as well as for their sensitivity to *Snake Bird* by asking them to write a one or two page criticism of the work examined. Criteria for success would be that all stages of this criticism format are represented and that appropriate statements appear in each segment. The teacher must not grade down for statements which run counter to his or her interpretation, description, and so forth, as long as the student has placed interpretive statements, for example, in the interpretive segment of the criticism.

Less formal evaluation might consist of being certain that all students participate in the discussion, offering appropriate statements at appropriate stages.

Finally, evaluation may be deferred if, for example, this criticism activity is to be used for grounding or motivation for a studio activity. In such a case, the studio product could be examined for the integration of concepts arising from this criticism activity.

Possible studio extensions

This criticism activity might serve as a motivational and content base for studio activities conceptually grounded on either an environmental theme or one based on understanding and developing personal symbols. Another possible studio extension might be the exploration of illusion particularly personal, idiosyncratic expressions in the mode of DiChirico or Joseph Cornell.

Content base: The author's criticism of *Snake Bird*

The following is only an *example* of content that may be addressed by means of this art criticism format. Depending on the evidence that is found in the interactive critique, your results may be very different.

This is one possible outcome — not **the correct answer**. The power of art criticism lies in the joy of discovery arising from the process. Good luck finding new and exciting meanings in this work.

Reaction

This work seems a little weird, a little mysterious, maybe a little frightening. There is something about the light or the subject matter, which taken separately are normal enough, but seem put together in a disturbing way. What of all the carved and collage elements? What are they about? How do they fit? It's like a dark magician's image.

Representation

In the foreground, center, an anhinga, or snake bird, sits on a striped highway caution sign with its back to us, wings spread. Seeming to grow up from the bottom right are wetland ferns, suggesting a swamp in the foreground just beyond where we can see. On the left and right of the snake bird are three caution signs and further to the left a curve sign, pointing out of the painting in the opposite direction of the curve. The road arches from mid-right to lower left. Two cars, their lights on, pass in opposite directions directly behind the snake bird, casting an unnatural red backlight on it. A billboard, selling oranges, peeks in below a haloed illumination on the far right, while haloed street lights shine from power poles rising up behind the guard rail on the far side of the road. In the middle ground sits a lower middle class neighborhood, its wood frame houses wedged in between the road, open water in the upper left and a refinery which spreads across two thirds of the horizon behind it. Behind the houses pipes dump effluent into a small stream. In the distance, beyond the water rises a wild Florida skyline of palm trees and other subtropical foliage.

The sun is very low, striking hard with a warm, wet light on the faces of homes, street poles, and the snake bird, but leaving much of this landscape in deep shadow. In the shadows on the lawn of a neighborhood bar, people and animals are carrying on. One man plays a mandolin while a bear dances. Three people talk in front of a "Bud Light" sign. Two men are fighting. A red goat and pink pig stand like they are posing, with no apparent meaning to their being there.

A hundred or so snake birds fly in a single direction above the refinery, apparently flocking, as they do, back to their tree roosts for the night. Below them, the refinery is belching smoke and fire. The sky they fly through has that sort of sickly gray-pink-turquoise color that hangs over industrial cities at sundown.

Below the painting proper is a row of collaged, three dimensional shadow boxes about six inches high and the width of the painting. Below them is another painting, again six inches high and the width of the painting. All three, the painting proper, the shadow boxes and the bottom row painting are framed together to make up the 67" square format. In the first shadow box on the left is collaged a photograph of an indigenous South American with a halo. A butterfly is superimposed against a tropical background. In the next box are painted decorated indigenous peoples of Africa and South America, placed above a plastic lion threatening a plastic lamb. The third box contains a reproduction of Michelangelo's Adam and Eve being tempted by the serpent from the Sistine ceiling. In the next box, we see a contemporary hunter, gun on hip, holding a bloody goose like a trophy, against a background of lakes with ducks swimming in them. In the next box is Jesus driving a streetcar through a contemporary city, blocked in his forward motion by a woman in a black dress, a plastic lizard on her shoulder, laughingly showing a tattoo on her breast. A cicada shell is in her hair. A plastic snake acts as a tree with twigs attached, holding plastic babies hanging from the limbs. Dirty street boys are collaged in behind. The second-to-last box repeats the lawn scene from the large painting: mandolin player, dancing bear, conversationalists, plastic goat and pig. Skeletons rather than babies hang from this tree. A neglected child sits in a

stuffed armchair in the foreground. Finally, in the last box Michelangelo's Adam and Eve are cast out of a barren Garden of Eden by a plastic cowboy on horseback. Below them are an egg case of a skate as devil and a green man in a purple casket.

The bottom row painting is a dark, moonlit Florida landscape interrupted in the left—daylight, beside a chopped tree, orange groves, and a managed forest of the sort that supply paper mills. A river runs through this bottom scene.

Attached above the composite painting construction is a carved wooden viper whose form mimics the river at the bottom. It has burning yellow eyes, a forked tongue laid back across its head, and three blue human eyes among its body markings. It appears to be on fire, with a series of small red and yellow carved flames rising at even intervals from its undulating body.

Formal Analysis

There are so many significant symbols and subtly disturbing juxtapositions of content that one is quickly drawn in beyond the main, first, and obvious focal point of the snake bird. Areas compete for our attention: the refinery, the highlighted homes and neighborhood bar, the haloed street lights, the flocking birds. Yet as the eye moves to each of these obvious points it is also drawn deeper, into the shadows, for example, to see men fighting, effluent water flowing into the stream, and cars passing in the night. The undulating viper at the top mimics the river at the bottom, keeping focus contained between them. Various devices - the arc of the road, the up-and-down horizon of trees and refinery, the wings and gaze of the anhinga - keep the eye moving. One begins to see layers rather than areas of interest, depth rather than surface.

Characterization

This work has a complex, mystic quality, a dense, layered sense of the unknown and the magical. It puts human culture, technology, and the natural world in inter-connective positions and complex layers of interaction and interdependency. There is a sense of foreboding - the red backlight on the snake bird, the dark crawling automobiles, the dancing bear and fighting men, the moonlit wilderness. There's something unknown here, maybe something unknowable.

Interpretation

This artwork is an environmental statement, but one with loose ends, with a dark and mystic underbelly. We see the snake bird drying its wings as they do after swimming underwater. This implies water somewhere close. Anhingas inhabit fresh, not saltwater. Maybe there is a swamp out of the picture plane in the lower right. Yet it sits on a highway caution sign that dominates the landscape that produces the gasoline used in the cars that pass darkly on the road behind the snake bird. These are all products of the human culture represented by the people talkin g, fighting, and drinking in the background. Yet the people depicted here are not decision makers. They live with very limited security in the shadow of the refinery. The questions we are left to ask are, is there a place for the anhinga, and by extension for wild Florida? Has the technology created by human culture come to drive and dominate people rather than vice versa? Which is the tool and who or which controls? Is anyone really in control? Or are we all —anhingas, humans, goats, pigs, and dancing bears—technology?

The shadow boxes give a parallel story. Reading from the left side to right it is reasonable to interpret the boxes as a human fall from grace through "progress." On the left, so-called "primitive" man in tune with the rhythms of nature, gives way to "civilized" human beings and the maladies of contemporary culture in a constructed environment. Finally, we see Adam and Eve cast from the garden of Eden, now barren and devastated, by a dime-store cowboy: the rugged American individual?

At the bottom the serpentine river runs through wild Florida, mimicking the serpent with human eyes on the top. The wilderness has been cut into and tamed by bear killing.

tree chopping, grove planting medieval man. The eyes of the serpent, indeed.

Yet, there is enough complexity and mystery here that this work cannot be neatly tied in a bow. There is too much that is unexplained, too much foreboding, too many layers to let it go simply. Why does the curve sign point the wrong way? Why the dancing bear? Why an anhinga, for that matter? Is the artist conscious of its sacredness for southeastern native Americans?

Context

The artist, Mark Messersmith, was born in 1955 in Kansas City, and grew up in St. Louis, where he attended Fontbonne College, receiving a BFA in painting in 1977. He received his MFA in painting from Indiana University in 1980. Since 1985, he has been a professor of painting at The Florida State University.

Ever since childhood, Messersmith has had a dual interest in painting and in the natural sciences, particularly biology and horticulture. He has turned his backyard into a miniature Garden of Eden. Some days he prefers being a gardener to being a painter. Often he paints like a gardener and gardens like a painter. His garden is unpretentious in the naturalist, as opposed to formalist, tradition. It is impractical and romantic. He grows colors and forms that fit well together rather than rows of broccoli and potatoes in rows. According to Messersmith, gardeners must think ahead about how a composition will look when it is finished, composing with small plants, projecting their mature forms. A gardener must be an optimist believing in plants and in the future. Messersmith's small garden is intimate, complex, serpentine, unpretentious, and surprising. A path of old bricks, collected in small bunches, leads one around a turn to a full-length mirror set in bamboo, forcing one back upon oneself. A huge painting of a Florida landscape extends a mirage in another direction. A reflecting pool, a birdbath, a fungus log, a stone marker, a piece of construction set in concrete almost as a votive icon: all of these are set among ferns, begonias, impatiens, bamboo, magnolia, and banana trees. The garden is full of subtle surprises and meanings for those who enter it reflectively. But it will not give its pleasure or its secrets to the crass or casual viewer.

Messersmith gardens like he paints. He paints where he lives—the inner and the outer, the physical and the metaphysical. "I paint Florida landscapes because they're thick, dense, jungly and diverse, unlike the Midwestern farm country where I grew up," he says. "Rather than left-over domestic animals like cows, there are neat, wild animals here that can hurt you, like alligators and bears and eagles and hawks and bobcats. But it's usually the animals that get hurt. I like the unharnessed part of Florida, not the tree farms with their young, straight, skinny trees cut when they're finally old enough to support biodiversity, for toilet paper and your note pad" (pointing at the author). "I like to put that wild part of Florida in my paintings, but not only how it is, but how it could be in memory, in hopes, in dreams."

Messersmith's current landscape series evolved from a period of painting densely magical still-lifes, jam-packed with symbols: magic wands, skulls, devils, fish, gods, sorcerers, masks, and party hats; and laden with decorative elements such as flower borders, figures, and scripts. A strong influence are medieval book illuminations, for both subject and style. He is enamored of the brothers Limbourgh for their depicted battles between good and evil, human order taking dominion over the natural order, packed imagery, decorative borders, carved frames, scrolls and fish and bees all painted elaborately and meticulously, and for their loose symbolism—the magical quality—of, for example, a figure chasing butterflies with a sword. "Can you imagine their world," asks Messersmith "where you could sail off the edge or be eaten by dragons? Where you didn't know why it snowed or where the moon went? Where you imagined the sun as a chariot pulled across the sky? Now we live a textbook reality. What's missing in the

world are a sense of wonder and resulting great myths to live by."

Technology and human culture are increasingly important themes in Messersmith's work. "Technology isn't bad, it's just carelessly used," he says. "I try to avoid environmentalist propaganda, but it is animals and the natural environment that suffer from careless technology. Is it progress to put a chain saw in the hands of a logger with a fifth grade education? What is 'progress,' anyway?" Looking closely at Messersmith's painting, one may find a piece of fishing line around a great blue heron's leg in pristine wilderness, or a road sign in the swamp, tail lights reflecting on a snake bird, or less subtly, a road kill. Animals are often at odds with human culture. The artist sees human culture, its religions and technology, as in the medieval manuscripts, being set against the natural world. People, devils, angels, the logic, the rationality, the technology, the culture are all joined in this separatism, this sense of apartness and aboveness. It is not only the animals, in the end who suffer, thinks Messersmith; it is also we.

Asked about his use of symbols, Messersmith declares that almost all his paintings have birds—swallows, anhingas, hawks, eagles, canaries, pileated woodpeckers—birds of all kinds. No extinct birds, but birds that are still with us. "If I weren't a picture painter or a gardener, I'd be a pilot. I've always wanted to fly. I dream about flying sometimes. I have to run, hard, into the wind. The wind has to be right. I flap really hard, but somehow I always get up, like an Albatross, and like an Albatross, when I'm flying, I soar. Effortlessly swooping, gliding. I'm not a bird. I'm in my own body looking out. But I also paint birds because they're like the canary in the coal mine, a signal, a barometer of health."

In spite of his elaborate constructions and occasional wood sculptures, Messersmith considers himself, foremost, a painter. "Painting allows for illusion," says Messersmith. "It's magic that goes beyond what is. You can make up a world. Photography is too real. Sculpture just makes more real (3-d) stuff. But painting allows you to create and manipulate a world." In Messersmith's work, the painting comes first. Collage and sculpture are supporting actors—but important players nonetheless.

The artist says he has too much education to have the "privilege" of calling himself a folk artist, but still, he doesn't want to think of his work as too precious. "It's just canvas, paint, wood, and some bones and mirrors and stuff." He says he is not trying to convert anyone, but that he tries to put life's magic and complexity into his art. "We think we know all about everything now, but we don't. I try to regain the magic that's been lost in the human psyche."

Messersmith generally abhors the fictions of movies, television, and the print media that bombard us daily: the sit-coms, talk shows, and 6:00 news. He paints competing fictions packed full of symbols, mysteries, and intrigue to get us to slow down and look longer than seven seconds, to get us to explore the layers beyond the surface both in the work and in ourselves. He creates complex worlds that are open-ended with many questions and multiple answers.

Synthesis

Snake Bird is a fictional world which borrows from both an outer physical reality and an inner metaphysical, emotional, and intellectual reality to present more questions than answers about environmental concerns, human culture, and technology. Mark Messersmith takes the role of shaman or magician, conjuring up vaguely uncomfortable, open-ended illusions that cannot be simply analyzed and dismissed. Behind the illusion is a serious purpose leading us to examine who we are; what we see, and how; what we believe; where we may be going; and how we live on planet Earth. There are no formulaic answers to these questions. They are open-ended like the work itself and must be addressed again and again. The work is a

focusing device. The answers must come from within.

Resources

You may obtain a slide of *Snake Bird* directly from the artist for $2.00 and a self-addressed stamped envelope, or you may obtain a set of 20 slides, including landscapes and still lifes for $20.00 by writing directly to the artist: Mark Messersmith, 1318 Broome Street, Tallahassee, FL 32303.

Criticizing Advertising: Women, Ads, and Art

Elizabeth Garber
Penn State University
Roy Pearson
The Grier School, Tyrone, Pennsylvania

Overview of the lesson

Over the last several years, a number of artists have responded to the socially damaging stereotyping of people and their lives in advertisements for the purpose of creating a desire and a market for products. In this lesson, students will begin by looking at and discussing some of these artworks. They will then analyze advertisements and suggest alternative ways to advertise.

Background information

Advertisements "constitute one of the most advanced spheres of image production with more money, talent, and energy invested in this form of culture than practically any other," argues educator Douglas Kellner (1991). Over $100 billion is invested in advertising in the United States each year—or more than 2% of the gross national product of the country (Association of National Advertisers 1988). In trying to imbue consumers with the desire to want products in their ads, advertisers associate their products with people and lifestyles that are attractive to their audience. Advertising has become a powerful social force, carrying symbolic meanings and messages about who we want to be. Kellner contends that advertisers are "as concerned with selling lifestyles and selling socially desirable subject positions as with selling products themselves" (p. 74). Revlon founder Charles Revson once said, "In the laboratory I make cosmetics, in the stores I sell dreams" (in Shrank 1991, 79). In part, people take their cues about themselves — how they should look, how they should behave, what their lives should be like — from advertising, movie, and television ads. They "contrive to become the 'people' in those ads" (Gornick 1979).

The way women and men are characterized in advertisements is standardized. Media scholar Stuart Ewen (1988) writes that "The industrial process of commercial photography follows guidelines developed in Hollywood starlet factories . . . where young actresses were transformed into generic, interchangeable, audience-tested ideals" (87-89). Models are chosen as types rather than as individuals, with distinctive characteristics they possess made over. "The eyes, the lips, the mouth, the hair, all are done in a certain typed way. Their faces look like slabs of concrete. Maybe the average.....glamour girl should be numbered instead of named" (Film Director Cecil B. DeMille in Ewen 1988, 89). Beauty (or handsomeness) is a standard, although what constitutes beauty changes over time, tied with beauty is a subtle (and sometimes not so subtle) sexiness. In addition, representations of men and women in advertisements frequently are different. In *Gender Advertisements*, social scientist Erving Goffman noted several characteristics of women and men in advertisements. Women, for example, are more often posed passively and men actively. This includes gazes: men seem to "warily keep an eye on the movements of a potential aggressor" (Goffman 1979, 187-191); women often drift mentally from the physical scene, avert their heads more, smile and show their emotions more expansively. Whereas men in advertisements more often perform leadership roles (they help women, for example, or drive the car), women are usually presented as less purposefully engaged, and in ads with men, are watching men do things, supporting them, depending on them. These comparisons recall John Berger's (1972, 47) famous phrase, *"men act* and *women appear."* Goffman also

notes that in clothing ads, women and men seem to have different relationships to their clothing. Whereas women seem to be dressing up in costumes as if lightly changing their identities with each change, men are afforded a more serious identity. Each guise (formal, business, or informal) "seems to afford him something he is totally serious about, and deeply identified with, as though wearing a skin, not a costume" (50).

Students are expected to learn

- that advertising images are created to convey specific messages about lifestyles as well as about how we should look and act.
- that advertising images are carefully crafted to convey these messages and are neither spontaneous nor real.
- that advertisements style gender types (or create stereotypes).
- that contemporary artists, in responding to advertisements, are trying to make us more aware of the devices and stereotypical messages that ads communicate to us.

Beginning the lesson

The teacher should introduce the theme of the lesson — images of women in advertisements. This introduction can include information about the ubiquitousness of ads and their potential influence on us as consumers. A dynamic glimpse into the making of advertisements and careful decision-making processes involved in selecting their style and look is presented as part of Bill Moyers' *Consuming Images*, a PBS video in the series *The Public Mind*.[1] Show this program to the students if you can. In the program, a particularly valuable session consists of editors critiquing various commercial photographs for their value in selling a product, and a scene with an artist who touches up ads (facial features and compositional elements) before they are printed. After viewing sections of this video, students can verbally list what they found surprising or interesting. The teacher can add items as well, emphasizing how advertisements are created and are not candid shots of how people really look or act.

As a homework assignment for Part II, ask students to collect and bring in a magazine advertisement showing one woman selling a product. These should be torn out of magazines. We've found that an ad showing a lone figure rather than a group works best for this particular lesson. The students should note the name of the magazine in which the ad was found and the type of publication (for example, *Seventeen*, a fashion magazine for teenaged girls; *The Source*, a magazine about hip-hop culture).

Developing the lesson, Part I: Art and advertisements

In this part of the lesson, students discuss several artworks that refer to the stereotyping of women's beauty: Lorna Simpson's *Stereo-Styles*, Nancy Burson's *First Beauty Composite* and her *Second Beauty Composite*, Barbara Kruger's *Untitled (I Am Your Reservoir of Poses)* and her *Untitled (You Are Not Yourself)* and an artwork from Silvia Kolbowski's series "Model Pleasure." Simpson's *Stereo-Styles* consists of ten photographs of rear-posed women with different hairstyles accompanied by plaques with the written words "Daring," "Sensible," "Serene," "Long & Silly," "Boyish," "Ageless," "Silly," "Magnetic," "Country Fresh," and "Sweet." Burson's beauty composites are computer generated portraits of movie stars from the 1940s and from the 1970s that evidence changes in standards of beauty over three decades as well as similarities within an era. In Kruger's *Untitled (I Am Your Reservoir of Poses)*, the words "I am your reservoir of poses" are laid over a straw hat held by a woman whom we know only by her fingers and her shoulders. A dark spiral line that decorates the hat symbolizes a vortex. In the Kruger's *Untitled (You Are Not Yourself)*, the words of the subtitle appear over broken fragments of a mirror that reflect segments of women's faces. The eight photographs in

Kolbowski's *Model Pleasure V* show images of made-up women, women with gauze over their faces ("When you look what do you not see?" is written over one of these veiled faces), and a dress." Show a reproduction of each artwork separately, using questions to stimulate discussion. The questioning strategy we have used for Kolbowski's *Model Pleasure V*, goes something like this:

1. You see eight photographs in this artwork: three close-ups of women's faces, three women's faces behind translucent material, a dress, and some kind of machine—perhaps a printing press. What can you describe about the three women's faces? What might indicate to you that they are models? How do the dress and the printing press support this interpretation?

2. Over one of the partially covered faces, we see the words, "When you look what do you not see?" Why might three of the women be behind gauze or other translucent material? What might the words symbolize?

3. What might we interpret about images of women in advertisements from Kolbowski's photographs?

Questions for Kruger's *Untitled (You Are Not Yourself)* might be structured as follows:

1. In this photograph, we see what looks like a cracked mirror, women's faces reflected in its fragments, and words. Why a mirror? What comes to mind when you think of a mirror? (Literary references such as the wicked queen in *Snow White* will help enrich this context of understanding.) Why might the mirror be cracked? Why might a woman be shown in the mirror?
2. What do you think the words "You are not yourself" supposed to mean? Who is the "you" in "yourself"? Could it be us? All women? Men? What relationship do these words have to the image?
3. Normally when we are facing a mirror, we see ourselves. Kruger shows the image of a woman in the mirror. Who might that woman represent? (Us? Models in advertisements? All women?) How would you describe the expression on the woman's face?
4. Barbara Kruger sometimes writes about art and culture. She is very interested in advertisements and the power of commercial culture. What might she be saying about the use of women in ads in her art work, *Untitled (You Are Not Yourself)*?

Follow a similar questioning strategy when discussing other artworks: ask students to make literary and cultural associations with various aspects of the artworks, and direct their analyses towards associations between the artworks and images of women in advertisements.

Developing the lesson, Part II: Interpreting advertisements

In a following class session, ask students to characterize the models in the ads they have collected. Their characterizations should be based on body language (gestures, poses, and facial expressions) and **not** on clothing. To begin, write on the board and explain these categories that we have found characterize many women in ads:

- Timeless beauty (Although almost all ads with women in them are about beauty in some way, "timeless beauty" is meant as a classical or statuesque beauty, with no other strong characteristics evident.)
- Wholesome and sweet
- Dreamy (lost in internal reverie)
- Seductive (We have found most women in clothing ads embody an understated sexiness, but here we mean an overt sexual allure.)
- Whimsical
- Sporty or active
- Self-confident (exhibiting a strong degree of confidence and independence)
- Confrontational
- Domestic
- Congenial or friendly

To help explain the categories, you might place under each category heading an ad you

have selected to fit that category. You might also suggest a "Miscellaneous" category.[3] Students should place their ad in a category. (It does not matter whether you or others agree with their placements; the same ad placed differently by two students will promote further analysis of that ad.) Begin a discussion by asking each student to select a placement they would change and why. They can scrutinize ads in the miscellaneous category for possible placement under one of the established categories; for any that do not fit, they might invent a new category. Ask the students if there are more ads in some categories than in others. If so, which categories? Why do students think this is so? Are there any traits that characterize most of the women in the ads?

You can direct conversation towards Goffman's observations about gender stereotypes that were discussed in the introduction. For example, do the women often seem dreamy? How many are active? How many are engaged in a purposeful activity (a work activity, for example, as opposed to a social activity)?

Bring closure to this part of the lesson by introducing the arguments of media scholars such as Kellner who contend that advertisements carry messages and meanings about who we think we want to be. Note that some messages are more popularly presented than others. Revlon founder Revson's quote above about selling dreams can help you to motivate the discussion.

Concluding the lesson

Now that students have deconstructed gender stereotypes in advertisements, you can turn their attention to ways ads can avoid stereotyping. What might the students, if they were advertisers, do to avoid simplifying and stereotyping people and what they value? This conclusion can take the form of a studio project, an essay, or a class discussion.

Evaluating what the students have learned

You can evaluate what the students have learned through one of two methods. You can examine the essay or artwork (with each student's written statement) that the students have developed in response to the final question of the lesson—What might the students do if they were advertisers to avoid simplifying and stereotyping people's identities and values? A second method is to make notations about the students' comments throughout the lesson that will provide you with a record for post-lesson evaluation. Your criteria for evaluation should be based on the student's assimilation of the social force of advertisements and how ads stereotype people, lifestyles, and values.

Suggestions for further study and adjustments to this lesson

Although this lesson is suggested for students in middle and high school, it is also appropriate for older students who can digest the readings suggested for teachers. It can also be used with students in grades 5-6 without the readings. With younger students, you will need to incorporate some background information from the readings into your class presentations. With younger students, you could play a game of charades in which they model the poses of people. Boys could role-play the female models and girls the male models. This activity might help them realize how ads are gender stereotyped.

An obvious counterpart to this lesson is to examine men in ads. Presenting men and women posed together in ads makes clear many of Goffman's observations.[4] You can analyze changes in strategies utilized by advertisers for changes in cultural ideas about how men and women should look and act. Kellner, for example, traced Marlboro and Virginia Slims cigarette ads over the course of a decade in an analysis that you could easily adapt to your classroom (see Kellner, 78)[5]. You can compare ads appearing in different magazines: *Ebony*, for example, caters to a broad range of African-Americans and features a wider variety of advertisements and a wider variety of people than does *Glamour*. *Seventeen* features more models in active poses than does *Glamour*. You can compare

categories of ads: car ads, cosmetics and cologne ads, clothes ads, and so forth. You can discuss companies that try to market their products to one sex. Marlboro, for example, has marketed their cigarettes to men since the 1960s. These suggestions are but a few of the continuations or variations you can take in the study of gender stereotypes in advertisements.

Resources

Magazine advertisements of men, women, and women and men together from a variety of magazines.

Reproductions of art

Lorna Simpson, *Stereo-styles, Women artists news*, Fall 1988, 13(3),4.

Nancy Burson, *Beauty Composite 1* and *Beauty Composite 2*, in Nancy Burson, Richard Carling, & David Kramlich. (1986). *Composites: Computer-generated portraits*. New York: Beech Tree Books/ William Morrow, 28-29.

Barbara Kruger, *Untitled (I Am Your Reservoir of Poses)*, in Kate Linker. (1990). *Love for Sale: The words and pictures of Barbara Kruger*. New York: Harry N. Abrams, 35.

Barbara Kruger, *Untitled (You Are Not Yourself)*, in *Art in America*, 72(1), January 1984, 104.

Silvia Kolbowski, *Model Pleasure V*, in *Fantasies, Fables, and Fabrications: Photo-Works from the 1980's*. (1989). Amherst, MA: Herter Art Gallery of the University of Massachusetts, 31 or *Model Pleasure*, Part 7, in Brian Wallis (Ed.). (1984). *Art after modernism: Rethinking representation*. New York: New Museum of Contemporary Art, 390.

Videotapes

Bill Moyers (producer and narrator). (1989). *The public mind: Consuming images*. Alexandria, VA: PBS Videos.

Consumer Reports (producer). *The 30-second seduction*.

Suggested readings for students

Erving Goffman. (1979). *Gender advertisements*. Cambridge, MA: Harvard University Press.

Douglas Kellner. (1991). "Reading images critically: Toward a postmodern pedagogy." In Henry A. Giroux (ed.), *Postmodernism, feminism, and cultural politics: Redrawing educational boundaries*, 67-78. Albany: SUNY Press.

Stuart Ewen. (1988). *All-consuming images: The politics of style in contemporary culture*, 161-184. New York: Basic Books.

Suggested readings for teachers

Judith Williamson. (1978). *Decoding advertisements*. London: Marion Boyers.

John Berger. (1973). Chapter 3 in *Ways of seeing*. London: Penguin Books.

E. Ann Kaplan. (1993). "Is the gaze male?" In Marilyn Pearsall (Ed.). *Women and values: Readings in recent feminist philosophy* (Second edition), 257-269. Belmont, CA: Wadsworth Publishing.

The authors wish to thank The Grier School, Tyrone, Pennsylvania, for allowing us to test this lesson plan and especially Mr. Ben Ayres and students in his English class: Elizabeth Alexander, Lucy Chauffe, Lori Clarke, Teruko Lida, Fariha Kausar, Jeong-Mi Kim, Faith Librach, Casey Miller, Erika Mondello, Najla Seirawan, Cameron Sweeney, Melissa Xenakes, and Lei Zhang.

The authors also wish to thank Steven Gross, a student in the art education program at Penn State University, for locating many of the art images.

[1] Many public libraries as well as some schools own this series. If Moyers' video is not available, another video produced by Consumer Reports, *The 30-second seduction* will also provide a dynamic introduction to strategies utilized by advertisers. If neither of these is available, you can begin the lesson with examples of touch-ups. See, for example, Ewen, p. 88 and the February 1993

issue of *Glamour* magazine, p. 60, with touch-up suggestions to "enhance" Hillary Clinton's look.

See the Suggested Resources section at the end of this paper for sources of these artworks. You may have substitute art images that you wish to utilize. There are many artists whose subjects are advertisements or stereotypical notions of beauty and many of these will be adequate for the purposes of this part of the lesson. The point to be kept in mind for these substitutions is that the referents should be images that stereotype. Some possible substitutions are: Simpson's *Twenty Questions*, photographs of four models from the back accompanied by the questions: "Is she pretty as a picture? or Clear as crystal? or Pure as a lily? or Black as coal? or Sharp as a razor?" *Twenty Questions* is reproduced in *Aperture*, No. 112, Fall 1988, p. 67. Two familiar images are Andy Warhol's *Before and After*, profiles of a woman pre- and post-nose reconstruction, and Richard Hamilton's *Just What Is It That Makes Today's Homes So Different, So Appealing?* that glories in the cheap glamor of over-muscled men and over-sexed women in a consumer setting. Reproductions of both can be found in Kirk Varnedoe and Adam Gopnik, (1991) *High and Low: Modern Art and Popular Culture*, New York: Museum of Modern Art/ Abrams, pp. 336 & 322. The subject of much of Richard Prince's work in the 1980s was gender stereotyping in advertisements, particularly male stereotyping. See, for example, his Untitled (*Man, Man and Woman, Men/Women/ Woman and Man/ Man and Woman, Women*), and his *Untitled (Cowboys)* in William Olander, (1984), *Holzer, Kruger, Prince*, exhibition catalog, Charlotte, N.C.: Knight Gallery; or his *Untitled (Three Men Looking in the Same Direction)*, *Untitled (Cowboy)*, *Contact Sheet*, and *Untitled (Cigarettes)* in Lisa Phillips, Ed. (1992), *Richard Prince*, New York: Whitney Museum/ Abrams.

You may find adjectives to name categories with which you are more comfortable. The following examples clarify the categories and give an idea of ads we placed in each category:

Timeless beauty: Lancôme make-up, *Glamour*, February 1993, pp. 10-11.

Wholesome: Dove soap, *Working Woman*, September 1992, p. 19.

Dreamy: Esotérica skin cream, *Ebony*, February 1992.

Seductive: Guess jeans, *Glamour*, February 1993, p. 3

Whimsical: Bijan perfume, *Glamour*, February 1993, pp. 24-25

Sporty or Active: Side 1 Apparel, *Glamour*, February 1993, pp. 140-141

Self-confident: Capri cigarettes, *Ebony*, February 1992

Confrontational: La Blanca swimsuits, *Glamour*, February 1993, p. 46

Domestic: Tide detergent, *Glamour*, February 1993, p. 77

Congenial: Saturn cars, *Ebony*, February 1992

[4] A clear comparison, and a good place to begin, is with an advertisement for Moen faucets featured in the September 1992 issues of *Better Homes and Gardens*. The woman says she likes the faucet for how it looks; the man likes it for how it functions. See Berger's chapter 3 and Kaplan for background readings.

[5] Ewen also provides analysis of changes in women's styles from the Victorian era to the present. See pp. 161-184.

Criticizing Television: Aesthetic and Cultural Approaches to TV Images

Rogena M. Degge
University of Oregon
Carolyn A. Cochrane
South Eugene High School, Oregon

Overview of the lesson

Television is a highly influential medium in many students' lives. The messages of television to which viewers are exposed are constructed, in large part, through visual images. These images carry cultural messages that can be analyzed and better understood. This lesson has two related parts. Its focus is on the visual study of television programs—the visual design and visual messages of television images. The lesson is planned to raise students' awareness of how television imagery is designed or constructed, and how these constructed images help shape the cultural messages television carries.

Students are expected to learn

Students should learn some of the visual language of television production and how elements and principles of design are applied in creating television programs.

Students should understand that knowledge of design is important in video production as well as in 2- and 3- dimensional art, and that design elements and principles are tools for expression in television as well as in the fine arts.

Students should understand that expression in commercial television is largely the conveying of messages, and that many artistic and technical people are involved in shaping that expression.

Students should learn how visual images of television carry cultural messages, that these cultural messages influence viewers' responses and values, and that these images may be much more subtle and powerful than the audio messages.

Preparing to teach the lesson

This lesson is based on an article (Degge, 1985) that offers more information than can be provided here; you may want to read it before teaching the lesson. The article provides a definition of terms and discussion of concepts for use in teaching this lesson.

Makers of television programs work with a set of design elements and principles that are referred to as the visual language of television. Visual art students with a basic background in 2- and 3-dimensional art have learned the elements and principles of design. These factors (such as color, balance, asymmetry, space, and volume) are some of the design concepts utilized in designing moving imagery. In addition, the visual language of television also comes, in part, from film. Examples include zoom, pan, cut (from one camera to another), two-head shot, close-up, slow disclosure, fades, and more. These terms and concepts are applied based on the creative abilities of those directors, camera persons, writers, editors and others who together plan and design television programs and commercials; on the capabilities of the cameras and related technology; and on the intent—what expression is sought.

This latter aspect, intent, has to do with the message. Most people assume that messages of television come from the sound. However, what is being conveyed in the images of television is equally as powerful

and often more complex than the messages of music and dialogue. What is being conveyed, to whom, and how is determined through intentionally designed images that carry influential cultural messages.

Prior to viewing television images in class with your students, survey your students to learn what are their favorite television shows. Videotape 2-3 programs that are familiar to them, complete with commercials. It is not necessary, but you may also wish to take slides of parts of these and other programs. This can be done by placing a 35mm camera on a tripod, setting your shutter at a 30th of a second using Kodak Ektachrome slide film, ASA 100. Work sheets are provided here for you to copy for your students, or you may develop your own.

The lesson

Session I: The design of television programs

Briefly review some of the elements and principles of design. Handout Study Sheet 1 (or one you have made to suit your own situation). Introduce students to some of the design terms of television production and explain what they mean. Run one of the programs you taped and point out the different terms, camera shots and design factors. When viewing the tapes, it is best to turn off the sound so that students are not distracted by plot and can better concentrate on design. Freeze frames if your play-back allows and use slides if you have them. Ask students to take notes on the study sheet.

Study Sheet 2 is a list of some formal design factors you already discussed. Have students view a program without sound for 10-15 minutes and write down examples from the program that match design factors on the list.

Moderate a discussion with the students about what they observed.

Session II: Social and cultural messages

Provide the students with Study Sheet 3 or one of your own. Ask the students to examine clothing, hairstyles, cars, behavior or actions, environments of people shown on one of the previously taped television programs. Have them respond to questions such as: What stereotypes can you identify? How are these stereotypes visually represented? What kinds of messages are presented regarding gender? What visual clues are we given regarding cultures or ethnicity? What kinds of values are being presented? How? What kind of audience, or types of people, is the show visually designed to appeal to? What else do you notice?

Students can pursue these questions in small cooperative learning groups that will better able all students to participate in the discussion. Break the class into groups of three or four and have them discuss either the information they took notes on (Study Sheets 1, 2, and 3) or the questions that follow.

Reconvene the class; based on what they studied in the small groups, ask them higher order thinking questions: How were design elements and principles applied to convey messages of television (for example, color of clothing, use of lighting)? Cover several elements and principles and then ask: Why are all these things important to study? What does the medium of television convey about America, about individuals from different incomes, cultures, education, or with different values and beliefs, and so forth? What visual images are potentially harmful and negative? What images are positive and why? How might television imagery be shaped to express positive cultural messages?

Extending the lesson

There is much to be studied about television and this two-part lesson could be extended by several days. Films and videos are available on the topics of the messages of television. Two excellent ones are listed under Resources. Please review them to be sure they are not too explicit for your students. You could further extend this lesson by having students write and produce a short television program designed to convey

specific messages through the visual imagery of television. You might also team up with humanities faculty that study film and television to expand students' understanding of the complexities of these media.

Evaluating what the students have learned

Discussion is a direct means to assess learning. You might also review the students' written descriptions of their observations. No single answer is expected to any question raised. Such a lesson may result in a variety of conclusions and views by students. Active involvement and thoughtful observations are the immediate criteria. If the students create a production of their own, they will raise their level of understanding of the tasks and challenges of those who produce television programs.

Study Sheet I, Session I

Studying the Design of Television
Rogena M. Degge

A. Terms and Production Tools of Television

cutting on action

extreme close-up (intimacy)

selective or soft focus

slow motion, slow disclosure or fades

low-angle shots (dynamic; power)

zoom shots (emphasis)

varied viewpoints

knee shot (from the knee up, etc.), thigh shot, waist shot, bust shot

head shot, tight head shot (very close up of face)

two shot (two people), four shot (four people)

most shots are rarely less than a second, and rarely more than 20 seconds.

B. Formal Design Factors

color — selections, continuity, effect

light, lighting

space — how space is filled—densely or openly

the area of the television screen (3x4 ratio)

texture

balance

rhythm, pace, tempo (of program, different for each program type)

continuity

order, repetition

asymmetry

Study Sheet 2, Session I

Rogena M. Degge

Use this sheet to write down observations of television programs.

Formal Design Factors

color—What selections are made, how is continuity achieved through color?

light, lighting—What moods or effects are created?

space—How is space filled—densely or openly? How does this change from scene to scene, and why?

the area of the television screen (3x4 ratio). How is it used to frame the action?

texture

balance

rhythm, pace, tempo (of program). How would this change if the program were action packed? Mainly dialogue? How would you compare a sit-com to a soap opera regarding pace and tempo?

continuity, order, repetition
What shots did you notice? Why are they different? What effects do they create?
How long were some of the different shots?
What effect does a close-up shot have?

Study Sheet 3, Session II

Studying the Visual Messages of Television:
Social and Cultural Aspects
Rogena M. Degge

Things to look at:

people's clothing

hair styles

cars

behavior or actions

the places — inside, outside

other?

Questions to ask:

What *stereotypes* can be identified? How are they visually represented?

What kinds of messages are presented regarding *gender*?

What clues are we given regarding *cultures* or *ethnicity*?

What kinds of *values* are being presented? How?

What kind of *audience* is the show visually designed to appeal to?

What else do you notice?

Resources

Article

Degge, Rogena M. (1985). "A model for visual aesthetic inquiry in television." *The Journal of Aesthetic Education, 19*(4), 85-102. (The author will send you a copy if you provide a $2.00 check made out to the author to cover printing, handling, and postage. Rogena Degge, Arts and Administration Program, School of Architecture and Allied Arts, University of Oregon, Eugene, OR 97403).

Book

Zettl, Herbert. (1990). *Sight, sound, motion: applied media aesthetics*. Belmont, CA: Wadsworth Publishing Company, Inc.

Film

Still killing us softly. (1987). Cambridge Documentary Films, Cambridge, MA. 32 minutes. Produced and Directed by Margaret Lazarus. This film presents a critical analysis of images of women in commercial advertising. The film is composed of discussions as well as still images and videoclips taken from advertisements.

Videocassette

Warning: The media may be hazardous to your health. (1990). Media Watch, Santa Cruz, CA. 36 minutes. Produced and Directed by Jenai Lane. The program is based on a slide show by activist, writer, and national lecturer, Ann J. Simonton. This videotape exposes the dangers of mass media and advertising that glamorize sexism, violence against and objectification of women.

Experiencing Environments: Criticizing Architecture

Linda F. Ettinger *
University of Oregon

Overview of the lesson

Architecture is the study of innovative design, historic styles, structural techniques, and making unique buildings that fulfill specific individual needs. The study of buildings and the people who use them provides an accessible source for making observations, analyzing and developing conclusions, and experiencing structures and spaces. This lesson introduces some architectural concepts and guides students in perceptually experiencing built environments.

Students are expected to:

- Become sensitive to the built environment.
- Understand specific words for recording the degree and strength of feelings about the environment as a basis for comparing surroundings.
- Develop consideration for the opinions of others.
- Realize the need for techniques for experiencing architecture and communicating feelings about it.

Beginning the lesson

Students will need pencils and copies of a word list. (Please see the sample at the end of the lesson.) Beginning dialogue: As you experience an environment (your school room, the whole school, your home, or the community) you develop thoughts and feelings about what you...

see — is it pretty or ugly?
hear — is it loud or quiet?
smell — is it good or bad?
taste — is it sweet or sour?
feel — is it rough or smooth?

Often we do not pay much attention to our reactions or take time to find the right words to describe them. We need vocabulary to express our thoughts and feelings so that we can communicate them to others. Using a list of words can help us find a way to share our feelings with others.

We are going to use a list of words as a way to record our reactions to this classroom. This list will help us discover that even though we are observing the same environment, our thoughts and feelings about it may be different; some might have stronger feelings than others; and some might see more than others. This list can help us understand how strong or weak our reactions about spaces in our environment are and give us a basis for comparing our feelings with one another.

Developing the lesson

Hand out copies of the word list. Ask the students to evaluate their classroom (or any other selected space) by each pair of adjectives. For example, have them examine the first two words—**ORDINARY** and **UNUSUAL**, and ask: Do you feel this room is **VERY ORDINARY**? Is it like every other room you have seen that is used for this purpose? Or do you think it is **SOMEWHAT ORDINARY**? Do you think just a few things about it are different? Maybe you think the room is balanced evenly between ordinary and unusual—then your feelings are **NEUTRAL**. Perhaps you feel the room is **SOMEWHAT** or **VERY UNUSUAL**, then you are saying it is different from other rooms used for this purpose, and you are evaluating just how much different you think it is. When you

have decided your response, fill in the box under the column heading you have selected. Fill in only one box in each row.

Go down the word list giving explanations, if needed, reminding students of the degrees of evaluation for each pair of words. When they complete their lists, help students divide into groups of three or four. Assign a recorder in each group. Give a fresh copy of the word list sheet to each recorder. Ask the recorder to mark individuals' responses onto the new sheet and to prepare a summary report for the whole class as to how individuals in the group responded. As groups are reviewing their responses, walk around and be sure each group understands what they are to do.

When the groups are finished, ask each recorder to tell the class how their group responded to the environment. Expect disagreement: Rarely will they all agree. Ask the students what they have found out about how people feel about the same environment. Typical answers have been:

"We see different things when we look at the same place."

"We all have different places in mind that we are comparing this place to."

"It might depend on how you are feeling at the time—or on the weather."

Ask students to list things to think about in planning something in which they all participate, such as making a city or neighborhood walking tour booklet for themselves or citizens in the community. Typical answers have been:

"We need to consider how everyone feels."

"We need to know the right words to express our feelings."

"Each of us should be responsible for listening to other people's ideas, and we need to tell everyone about our own ideas."

Concluding the lesson

There is so much to see, even in one room, that people very often get numb to everything around them. They don't use their senses to observe what an environment is really like. This list of words is just one way of helping people look carefully at an environment, evaluate what they see, and use words to communicate their feelings to others. After you have done this a few times, it can become a habit. Then you are on your way to becoming an intelligent observer of the environment!

A list like this is what architects call a "notation system." They use many different kinds of systems to record their observations of the things they see. Quick sketches, complete drawings, measurements, maps, and three dimensional models are other notational systems architects use.

Evaluating what the students have learned

Have students develop new sets of words and make a new word sheet, and use it on a different kind of observation—a neighborhood walk, for instance, or a shopping mall. Use the list as a homework assignment for students to evaluate their room at home, their yard, or some area of their choice, and to report their observations of their experiences to the whole class. If they have become more sensitive to space and are better able to communicate their ex-experiences in language, this lesson has been a success.

* The material presented in this lesson was taken from *Architecture as a Basic Curriculum Builder: A Curriculum.* This curriculum is available from the Washington County Education Service District, 17705 NW Springville Road, Portland, Oregon 97229. Thirty five elementary schools in the Portland metropolitan area have participated in the implementation of this curriculum which has been designed by teams of professional architects and classroom teachers.

Special thanks to Jenny Ramsey, an architect in the Architect-in-the-Schools Program, Lane Arts Council, Eugene, OR 97403, for giving me the curriculum and discussing the lessons related to criticism.

Resource for the lesson: A Sample Word Sheet

How do you feel about this environment?

	VERY	SOME	NEUTRAL	SOME	VERY	
Ordinary						Unusual
Complex						Simple
Light						Dark
Modern						Old
Noisy						Quiet
Ugly						Pretty
Multipurpose						Single Purpose
Bright						Dim
Open Space						Closed
Finished						Unfinished
Soft Light						Harsh Light
Roomy						Crowded
Friendly						Unfriendly
Urban						Rural
Public						Private
Like						Dislike

How do you feel about this environment?

	VERY	SOME	NEUTRAL	SOME	VERY	

A Place-Based Framework for Criticizing Art

Doug Blandy and Elizabeth Hoffman
University of Oregon

Overview of the Lesson

This lesson engages children in interpretive examinations of four contemporary artists whose art concerns the environment: Andy Goldsworthy, Susan Shie and James Acord, and Dominique Mazeaud. These artists make art based on different ideas and in different media to bring attention to the sociopolitical changes that are necessary to sustain the environment. The lesson assumes that people should take responsibility for protecting the Earth from environmental degradation because the Earth is alive, vital, and sustaining. Through interpretive activities, people can become more aware of their interdependence with the Earth, their responsibility to it, and their need to join with others in advocating for environmental health.

Students are expected to learn

- a critical framework through which artists' responses to place can be determined.
- about the art of place-oriented artists and know what others have written about their art of respect and responsibility to place.
- to critically speculate about artistic intent in relationship to place.
- through the use of a place-based critical framework, to appreciate the variety of artist roles and actions in relationship to place.

Background information

Andy Goldsworthy constructs ephemera from natural materials and makes color photographs of them for exhibition. He walks through places that interest him and stops at places that invite his artistic responses. He uses only materials that he finds around him; these include fallen leaves, rocks, twigs, snow, sand, ice, and berries. He may use thorns or saliva to hold his constructions together. He believes that each work has a life cycle and is ephemeral, subject to weather and other environmental conditions. He photographically documents his work at its peak. He describes his artistic process as intimate. His goal is understanding his own relationship to place.

Susan Shie and James Acord make elaborate quilts that are a part of "Green Quilts," a social action project. This project is based on the belief that there is power in affirmation. The artists create quilts that state through images and text that the Earth is safe and healed. They make these positive messages in the hope that they will create a network of positive energy to heal the environment. There are many quilt makers involved in this project across the United States. Contact local quilt guilds, senior centers, and fabric stores for local information. You may obtain Green Quilt information from Susan Shie (see resource list). A reproduction of *The Earth Quilt: A Green Quilt* is in the *Dairy Barn Quilt National* catalogue (1991).

Dominique Mazeaud cleans the Rio Grande River in her artistry. She includes others by taking them to the river with her for the purpose of cleaning and discovery. She does not document or exhibit her artistry because she does not want her work to be objectified by film. Mazeaud suggests storytelling as the best way to experience her

work. The best retelling currently available is in Gablik (1991).

The lesson

By using the following framework, engage students in looking for ways in which these artists promote responsibility to place. Through the following activities, students should become aware of their relationships to their own surroundings. You could divide the lesson into four 45-minute parts; the first three parts would each focus on one artist. Use the final session to compare the artists' different approaches to place. We highly recommend that you identify a local artist, and at some future time apply this framework to his or her work. This critical framework is applicable to the work of all the artists.

I. Expressions of the artists. Environmental artists describe themselves and are described by others in various ways: social activist, documentarian, reclamation specialist, spiritualist, naturalist, tourist, healer, seeker, steward, educator, conservationist, facilitator, recycler, poet, lover. Pose questions such as these:

1. What do you think the artwork expresses?
2. Is the artwork persuasive? If so, what are you being persuaded to do?
3. Are your personal beliefs compatible with those beliefs embodied in the artwork?

II. Uses of materials. Examine the artist's use of materials in terms of their impact on the sustainability of the Earth. Pose questions such as these:

1. What are the materials used?
2. Are the materials recyclable, biodegradable, non toxic? Are they exploitative of living or non-living forms?
3. Is the scale, amount, and cost in proportion with available economic, human, and natural resources?
4. Is the purpose of the artwork consistent with the materials used?
5. Are the chosen art materials of secondary or primary importance to the artwork's message?

III. Processes of making. Processes and products are inseparable in some art, particularly in the work of those artists who advocate an awareness of place. Ask questions such as these:

1. What, if any, communities (human, other animals, plant, geologic, celestial, etc.) are involved in the making of the artwork?
2. Is the process collaborative?
3. Has the artist sought the advice of experts in safeguarding the needs of flora and fauna?
4. In what ways is the art subject to time and space?
5. Is the making of the art consistent with the purpose of the artwork?
6. Does the artist's process meet the environmental needs of your neighborhood?

IV. Process of viewing. You may encounter art concerned with the environment in museums and galleries as well as in such nontraditional sites as rivers, forests, ocean beaches, farm fields, tundra, and desert landscapes. Because of the process of making, viewers can only experience some art in secondary fashion through photographic media, drawings, and storytelling. When considering such artworks, ask these questions:

1. Are there attendant rituals associated with the viewing?
2. Is it possible to view the original work?
3. What is the degree of participation of the viewer? For example, does the viewer have to hike to the site?
4. Do atmospheric conditions such as lighting and weather affect the viewing?
5. Is it necessary for the viewer to have access to the artist to view the art?

Evaluating what the students have learned

Base an evaluation upon the students' written comparisons of the three artists studied during the lesson. If they are able to use the place-based framework in the comparative process they will have succeeded.

Resources

For a discussion of Mazeaud's work see:

Gablik, S. (1991). *The reenchantment of art*. New York: Thames & Hudson.

Goldsworthy's work can be found in:

Goldsworthy, A. (1987). *Andy Goldsworthy: A collaboration with nature*. New York: Harry N. Abrams.

You can obtain information on Green Quilt information by sending a self-addressed stamped envelope to:
Susan Shie
2612 Armstrong
Wooster, OH 44691

You can find a color reproduction of *The Earth Quilt: A Green Quilt* in: *The new quilt 1: Dairy barn quilt national*. (1991). Newtown, CT: The Taunton Press.

Baskets: Containers of Culture

Lorrie Blair
Concordia University, Montreal

Overview of the lesson

Baskets are made and used by people in nearly every culture and provide valuable information about their maker's environment, values, and cultural heritage. However, a basket and other artifacts often reflect meanings apparent only in the culture in which they were created. Unfortunately, outside its native culture, the significance of a basket's design often is lost. This lesson plan is intended to give students opportunities to discover how to reconstruct some of that lost information. An Appalachian rib and split basket is used to demonstrate how details of basket construction and style can be linked to specific cultural traditions. Please note that it is not essential to use only an Appalachian basket for this lesson plan. Any basket familiar to the teacher or students, such as an African American coil basket from South Carolina, a Cherokee splitwork basket from North Carolina, a Winnebago Indian basket from Wisconsin, or others may be substituted.

Students are expected to learn

- the importance of a basketmaker's environment for determining both the material used and the shape of the basket.
- the role tradition plays in basket making.
- to generate hypotheses about a basket's possible meaning and function within the maker's society.

Background information

Appalachia's early settlers lived without surplus and often found it necessary to combine the artistic with the useful. Basketmaking allows Appalachians to express beauty in utilitarian objects and continues as a tradition in the Appalachian region. One common basket style found in Appalachian areas of Pennsylvania, Virginia, West Virginia, Ohio, North Carolina, Kentucky, and Tennessee is the rib and split basket. These baskets are known as egg, hip, buttock, gizzard, or fanny baskets.

Rib and split baskets are made of two hoops that intersect at right angles. The top half of the vertical hoop forms the handle, and the bottom half serves as the support for the basket, for its spine. The hoops are bound together with a thin strip of wood, or split, forming the wrapping. The ribs, which give shape to the basket, are anchored in the wrapping. The spine is deeply indented, forming two lobes at the bottom of the basket (see Figure 1). The basket is completed by weaving thin strips of wood over and under the ribs. The average size of an egg basket measures ten inches across the top and 14 inches across the bottom at the extremity of each lobe.

Rib and split baskets are almost always made of white oak. The white oak tree is found scattered throughout Appalachia and grows well in higher elevations on ridges and mountains. Because many Appalachian basket makers gathered and prepared the wood for their baskets, they knew about their environment and the conditions that produced the best timber. To find the right tree, a basketmaker might walk through the forest for hours, days, and sometimes weeks. Basketmakers often rely on folklore, passed down from generations, to help them select and prepare their materials. For example,

some basketmakers harvest trees from hollows rather than on top of hills. The bottom land has rich soil and trees in hollows protected from wind grow straight and tall as they seek light. Many basketmakers cut their trees only during the dark phase of the moon and only in the fall and winter. Both conditions are thought to provide trees that are moist with sap. Sap keeps the wood pliable, allowing the wood to easily bend without breaking or splintering.

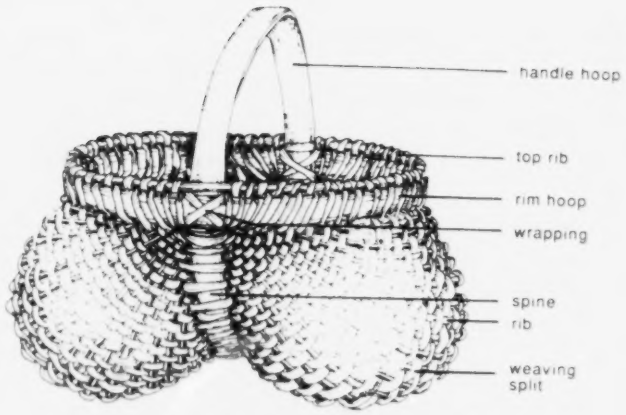


Figure 1. Rib and split baskets are formed by two hoops that intersect at right angles.

In Appalachian areas, baskets were used to gather and transport eggs as well as other small, fragile materials such as strawberries and ripe tomatoes. The lobes prevent the contents from being crushed and allow the basket to rest over a person's hip or over the neck of a horse. Oak makes the basket both sturdy and relatively lightweight to carry.

Most Appalachian basket makers were taught to make baskets by a parent, relative, or community member, and they began to make baskets at a very young age. Many continued to use the traditional form but added personal touches such as color. Both men and women made baskets. Sometimes they made them to sell or trade.

Although the Appalachian basketmaking tradition continues, fewer people now make baskets. Commercial baskets are inexpensive and readily available. In addition, lumber companies have harvested much of Appalachia's white oak for furniture and building purposes. The oak population is further diminished by air pollution and acid rain which weakens the tree's resistance to disease.

Beginning the lesson

To introduce the concept of a basket, ask students to identify examples of containers available in their environment. The wastepaper basket, lunch boxes, purses, backpacks, cardboard boxes, shopping bags, and carts are such examples. Ask how containers, or baskets, function in their lives. Who makes the containers? What materials are most often used?

To introduce the Appalachian basket, ask students to consider the needs of a rural farmer. What containers might be needed for farm activities? Display an Appalachian basket and pose questions such as these: What is the shape of the basket? What materials did the basketmaker use? How is it constructed? Is it tightly or loosely woven? How big is the basket? How heavy is it? How might it be comfortably carried? What factor does scale play in the basket? What might a basketmaker need to know in order to make this basket? How might he or she learn to make baskets? How might it be used? Give some reasons why you think this basket was made.

Developing the lesson

Provided with a variety of baskets, students will work in groups to generate hypothesis about the baskets. They may begin by imagining they are describing a basket to a friend during a phone conversation. Since the friend cannot see the basket, they must describe the shape, size, materials, color, and texture of the basket. Students may compare two or more baskets, noting differences and similarities among the baskets' construction and materials. The goal of this

group activity is to encourage students to articulate clear descriptions of the baskets. After examining the baskets closely, students will generate hypotheses about the function of a variety of baskets, why they were made, and some information about the maker's environment. Students may address the same questions posed in the beginning of the lesson.

Concluding the lesson

Ask students to identify containers they might use during an average day. Then, imagine that plastic bags, shopping baskets, cardboard boxes, and other modern containers no longer exist. What kinds of baskets might they construct to meet their needs? What materials are available in their environment? How might they learn to make a basket?

Evaluating what the students have learned

It is not necessary that students correctly identify the culture or purpose of the baskets. Rather, the goal is to be able to make thoughtful statements that they can support with evidence found in the baskets.

Studio extension

Students may collect materials from their own environment and create a basket representative of their culture. In addition to natural materials, students may use materials such as perforated edges of computer paper, packing materials, foil, and wire.

Resources

Include a variety of baskets in different sizes, of different materials, and representing many cultures. Examples may also include plastic grocery baskets, wire bicycle baskets, and picnic baskets. Students may bring baskets from home.

Suggested readings for students:

Cleaver, V., and Cleaver B. (1969). *Where the lilies bloom*. New York: Harper Collins Children's Books.

Naylor, P. (1991). *Shiloh*. New York: MacMillan Publishing.

(Although these books do not deal specifically with basketmaking, they do provide sensitive accounts of Appalachian culture. *Where the Lilies Bloom* is also available on film.)

Suggested readings for teachers:

Irwin, J. (1982). *Baskets and basket makers in Southern Appalachia*. Pennsylvania: Schiffer Publishing.

Law, R. and Taylor, C. (1991). *Appalachian white oak basketmaking: Handing down the basket*. Knoxville: The University of Tennessee Press.

(Both books illustrate and discuss examples of a variety of Appalachian baskets. The authors include excerpts from interviews with basketmakers.)

Lampell, R. and Lampell, M. (1989). *O, Appalachia*. New York: Stewart, Tabori and Chang.

(This richly colored book illustrates baskets as well as other Appalachian arts. Chapters are devoted to in-depth interviews with 18 Appalachian artists.)

Meilach, D. and Menagh, D. (1979). *Basketry today with materials from nature*. New York: Crown Publishers Inc.

(This book provides step-by-step directions for basketmaking and examples of both traditional and contemporary baskets.)

I would like to thank Mr. Doug Groeneck, the fifth grade class of Villa Madonna Academy, Villa Hills, Kentucky, and Ms. Cynthia Taylor of Marietta, Ohio, for their valuable assistance in the development and testing of this lesson.

Figure 1. Structure of rib and split basket. Illustration by Alison Bruce Wieboldt. In *Appalachian White Oak Basketmaking: Handing Down the Basket* (p. 71). Used with permission.

Interpreting Hmong Storycloths

Kristin G. Congdon
University of Central Florida

Overview of the lesson

Hmong people immigrated to the United States after the Vietnam War because they were in danger of repression from the ruling political party. Hmong women tell stories about their homeland and their escape from danger in storycloths that they embroider. This lesson specifically engages students in ways of interpreting and understanding storycloths made by the Hmong people. More generally, the lesson engages children in deciphering visual narratives and shows them how to incorporate visually artistic storytelling into their own lives.

Students are expected to learn

- that some artworks are narrative and their stories can be interpreted.
- how to read or interpret a Hmong storycloth.
- that there are many visual ways to tell stories.
- that some forms of storytelling are gender specific but need not be.
- to identify technical and visual qualities of embroidery.
- to judge storycloths.
- how to relate a storycloth to their own lives.

Beginning the lesson

Introduce the lesson by telling students that there are ways to obtain information other than from books in schools and libraries. Ask students to think of several ways they gather information or learn something. List them on the blackboard, discussing how one can learn, for example, from a photo album, quilt, story, church service, family tree, or painting. Ask the students who are the storytellers in their families and whether they preserve stories.

Ask whether photo albums, making quilts, or other forms of preserving family information is usually done by men or women. If they identify trends, ask them why this is, and whether they think men and women could change places. For example, can a man make a quilt and can a woman give a sermon? This discussion hopefully will result in student awareness that there are gender trends in keeping family information in certain forms, but often there are no good reasons why men and women or boys and girls might not switch roles.

Developing the lesson

It would be best to invite a Hmong community member to the class to talk about storycloths and their importance. If this is possible, much of the lesson can be taught by the visitor, with you asking questions related to the lesson's objectives. If no Hmong people live in your area, try to find actual storycloths which are inexpensively sold in many markets, museums, and ethnic arts stores across the country. If this is not feasible, consult the resources at the end of the lesson for reproductions of storycloths.

Tell the students that you (or your Hmong guest) are going to introduce them to a group of women who tell stories about their culture with embroidered cloths. Ask if any student knows someone who fought in the Vietnam War; if so, let them tell the class what they know about that war. Using a map, explain where the war took place. Tell them in terms they can understand that the Vietnam War

was a civil war in which Americans and other countries participated and that one group of people who befriended the Americans during the war were the Hmong. Explain that when the war ended, Vietnam was in chaos, the Americans departed, and many of the Hmong were in danger.

The Hmong came to the United States to be safe and to start a new life. They are a very strong, self-sufficient people who lived on farms, had beautiful traditional clothing, and wonderful stories. The lifestyles and customs in the United States are very different from those in Vietnam, and the Hmong wanted to remember their past and their homeland. When they left Vietnam, Hmong women began to embroider myths, legends, and stories of escaping from danger onto pieces of cloth to help them remember. They called them *storycloths*. They also document what their villages looked like and what kinds of vegetation and animals lived in their homeland. They depict special holidays, religious observances, and rites of passage like births, marriages, and funerals. They embroider folk tales, teaching lessons about such things as self-reliance, or promoting the rewards that come from a good marriage. Many myths explain how vegetables take care of people (as opposed to people tending to a vegetable garden) and the importance of staying together as a cultural group to help each other out.

Explain that these embroidered pieces read like stories and that design of the artworks move the eye through the works in a way that tells a story. Working from either slides or original artworks, ask students to try to explain the stories the storycloths tell. Ask students about the functions of storytelling and why it is important to them as well as the Hmong people. Students should understand that shared stories give people a common history, and they bind a group together just as is true in their own families, churches, and neighborhoods. One artist, Blia Xiong, explains one of her storycloths this way: "I did this piece because I think that after all the older people, the generations, after they're all gone, it will really help the younger people to know what we're doing here and why. How we got here. Because if nobody tells them, they'll never know" (Peterson 1988, 15).

Students should think of storycloths as picture books without words. Ask the students if they have ever picked up a book that was too hard to read, looked at the pictures, and still figured out the story. Explain that they can read a storycloth in much the same way. They should see what parts of the picture looks familiar and which parts look different: Do you recognize the animals or buildings? Can you tell what the people are doing? Can you tell what the buildings are made of? What might daily life be like in one of the structures? Where do the people get their food? Does it look like a safe place to be?

Tell the students that Hmong parents also use storycloths to teach their American born children in English and the Hmong language. Young children will point out animals, for example, and learn the names in both languages.

Hmong women are exceptionally good seamstresses. They sew traditional costumes and create beautifully designed pieces of fabric. When they sew clothing, their stitches are very tiny and neat. When they embroider, their stitches are beautifully executed. The Hmong people judge their storycloths in part by how well they are made.

Sewing is primarily a women's tradition in the Hmong culture, although men often pencil in the outlines for designs of many storycloths. The story, however, may be anyone's tale. For example, a grandparent or a neighbor may want to have a story told and in this way the story becomes one that is owned by more than one person and thus is preserved.

The Hmong like to use bright colors in their storycloths and prefer shiny and shimmery fabrics and threads, ones that catch the light and give off brilliance. The artists say they see everything in their minds before they sew it on the cloth, including objects and

colors. Some of the more elaborate storycloths have quilt-like borders around them. Sometimes they depict animals so carefully that they use several colors of thread. They depict people as active; young and old alike work in gardens and with animals. There is movement, not only in the interactions of people and animals, but also in the directions of stitches which, like those of a paint brush, create a rhythm and help direct the eye throughout a scene. They leave very little space empty in these scenes; the artists tend to fill every area with some activity.

Ask students if they can figure out how a storycloth was made by looking at it. Encourage students to think about when women might do their embroidery and how long it might take to finish a piece. Explain that today many people appreciate these storycloths and buy them and display them in their houses, sometimes in frames or under glass on a table. Ask students to make judgments about the storycloths, defending their responses.

Optional extension

Ask the students to write a brief story about their lives that they think is important for other people to know about them. It can be about their neighborhood, animals they come in contact with, a move they made in their lifetime, or a story someone in their family likes to tell. When they have completed their stories, ask them to design a storycloth on paper from their writings. Students can also make their storycloths on burlap with threads if you show them how to thread large-eyed needles and teach them basic embroidery stitches, such as the running stitch and satin stitch. Introduce other stitches as needed and have children teach them to other children.

Concluding the lesson and evaluating what the students have learned

You can use a discussion to summarize and assess what students have learned with such questions as: Who are the Hmong people? Where is their first homeland? Why did they come to the United States? What are Hmong storycloths? Why do the Hmong make them?

Ask students to discuss a final storycloth (or reproduction of one) they have not seen previously. They should now be able to recognize and tell about things and people represented in the cloth, its formal qualities of color and movement, and its use of the technique of stitching. Can they identify both variety and order in the piece?

If the students have made paper storycloths, compare theirs to the Hmongs', asking how they are alike and how they are different.

Provide students with feedback about how well they were able to answer the questions above, to interpret a new storycloth, and to make a paper one of their own.

Resources

Chan, A. (1990). *Hmong textile designs*. Owning Mills, MD: Stemmer House Publishers, Inc. Introduction by Norma Livo. (This book may be purchased for $5.95 plus postage from Stemmer House Publishers, Inc., Owning Mills, MD 21117; Phone: (410) 363-3690).

Dewhurst, C. K., & Macdowell, M. (Eds.). (1984). *Michigan: Hmong arts*. East Lansing, MI: Michigan State University.

Finck, J. (Spring 1982). "Laos: Stitchery as language among the Hmong in America." *Craft International*, 33-36.

Hmong art: Tradition and change. (1986). Sheyboygan, WI: John Michael Kohler Arts Center. (This book may be purchased for $30.00 plus postage from: John Michael Kohler Arts Center, 608 New York Avenue, Sheyboygan, WI 53081; Phone: (410) 458-6144).

Peterson, S. (1988). Translating experience and the reading of a storycloth. *Journal of American Folklore, 101* (399), 6-22.

White, V. L. (1982). "Keeping culture alive with needle and thread." *Fiberarts*, 9

(2), 40-42. (This article focuses on the Hmong art of applique).

The author appreciates the help of Karen Branen and her students at Sterling Park Elementary School in Casselberry, Florida, who field tested this lesson and made suggestions to improve it.

Interpreting Paintings Metaphorically: Edward Hopper's *House by the Railroad*

Hermine Feinstein
University of Cincinnati

Overview of the lesson

The purpose of this lesson is to teach students to interpret or "read" a realistic painting metaphorically. For example, we can interpret a realistic painting literally as representing indoor or outdoor scenes, objects, or people. By contrast, we can interpret the same painting metaphorically as representing loneliness, fear, love, or confusion. Concepts and skills learned in this lesson can be applied to interpreting abstract and nonobjective paintings and other visual forms in the environment.

Students are expected to learn

Students will learn how to interpret a realistic painting metaphorically. They will use one component of a structured guide to interpretation, applying their knowledge of three definitions: metaphor, "referential adequacy" (Pepper 1945), and clustering.

Beginning the lesson

Visual artists put what they know about the life of feeling, taken in its broadest sense, into visual form (Langer 1957). To discover what that knowledge might be requires that we consider the visual form (or work of art) as a metaphor. For example:

- Can we interpret Andy Warhol's *One Hundred Campbell's Soup Cans* as representing conformity?
- Can we interpret Grant Wood's *American Gothic* as representing restriction or denial?
- Can we interpret Janet Fish's *Apples* as representing imprisonment in a controlled environment?

Developing the lesson

This lesson is based on one component of a structured guide to interpretation, "The Art Response Guide" (Feinstein 1989), that is comprised of six categories of activities:

Category I: Description
Category II: Historical Considerations
Category III: Analysis of Form
Category IV: Metaphoric Interpretation
Category V: Evaluation
Category VI: Preference

We will concentrate on **Category IV: Metaphoric Interpretation**. The following section includes an explanation of metaphor, "referential adequacy," and clustering. Included is the format for metaphoric interpretation and an edited version of students' written responses to Edward Hopper's painting, *House by the Railroad*, and their metaphoric interpretation. This format can guide your students toward their own responses and metaphoric interpretations of the same painting.

Definition: "Metaphor" is not only a linguistic device, it also is an essential process and a product of thought. As process of thought, metaphor reorganizes, condenses, and vivifies, allowing new insights to emerge, and different or deeper levels of meaning to be tapped. As product of thought, art is a metaphor for what an artist knows about the life of feeling. Just as an artist engages in the metaphoric process to make an artwork, so a viewer must engage in the metaphoric process to interpret the artwork. In creating a metaphor, be it the art product *or* the interpretation, we create a change. We take the attributes or characteristics ordinarily belonging to one thing and transfer them to another. We

Figure 1. Schematic rendering of Edward Hopper's, *House by the Railroad*, 1925. Oil 24" x 29". The Museum of Modern Art, New York. Given anonymously.

do that by comparing two things, by substituting one thing for another, or by letting the two things interact. In the transfer, clusters of attributes belonging to one kind of thing become "filters" (Black 1962) that highlight, suppress, or redefine associations. Through metaphor we understand one kind of thing in terms of another of a different kind (Johnson 1981). For example, in a painting by Warhol, we understood what conformity, which is one kind of thing, can look like in terms of a display of Campbell's soup cans, which are other kinds of things.

It is obvious that the literal meaning of the Hopper painting is a house and railroad tracks. To discover its metaphoric meaning, we must ask: What else, other than the obvious, can the painting represent? What can it stand for? What is it like? What does it feel like? Insofar as possible, avoid literal descriptions, literal elaborations, analyses, evaluations, and preferences. Also avoid guessing the artist's intention. When interpreting art, we can only infer the artist's intention unless, of course, the artist forthrightly proclaims his/her intention. The intention, if known, is not to be ignored, but for this activity the artist's intention is less important than our interpretation.

A few points are important. First, the metaphors we create may change as we delve deeper into a work and acquire additional knowledge about it. They also may change from one viewing to another depending on our mind-set at the time. Second, the beauty of metaphoric interpretation is its relative openendedness. It can accommodate multiple meanings only if they are "referentially adequate." "Referential Adequacy" means you must be able to point to visual evidence in a painting that supports your interpretation. "Clustering" is an associative search strategy that generates patterns of impressions. In turn, those patterns of impressions enable us to create a metaphoric interpretation. When we cluster, we spill intuitive reactions, capture them in words, and see their relationships. In other words, clustering is a spill and sort strategy that puts our intuitive responses into slow motion.

To answer the question: What else, other than the obvious, can the painting represent? we need large sheets of unlined paper and some markers. We also need to understand that the Elements of Visual Organization—color, form, line, pattern, shape, size, space, texture—have both physical characteristics and expressive characteristics. The combination of both kinds of characteristics evokes feeling/thoughts (emotional reactions) that contribute to the metaphoric interpretation.

To proceed, we need four pairs of glasses, metaphorically speaking, to view the painting. We also need to monitor our language. The language used, insofar as possible, is figurative. Figurative language embellishes and awakens sensory and emotional responses through vivid descriptors, similes and analogies.

1st pair of glasses

Scan the painting, Hopper's *House by the Railroad*. Don't analyze or evaluate it. Circle your dominant impression or give the painting a title and set it aside, as shown in Figure 2.

2nd pair of glasses

Select the painting's main components, in this case the house and the railroad tracks. Cluster their physical characteristics. Regarding color, the descriptors might be: warm, dark, dull, muted, intense. Regarding form, line, pattern, shape, size, space, texture, the descriptors might be: hard, crisp, rough, big, curved, overlapping, empty, horizontal, close, repetitive, dominant. Stay focused by circling the word(s) you are going to cluster.

Figure 2. Dominant impression.

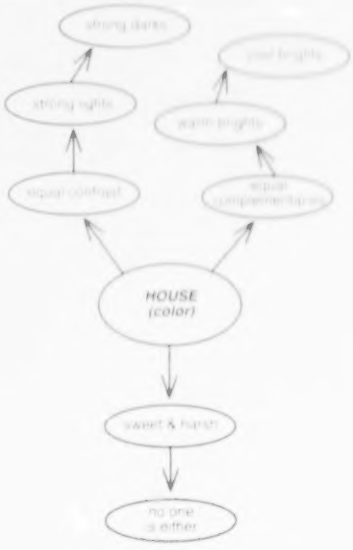


Figure 3. House clustered in terms of color: physical and expressive characteristics, and associations suggested.

Figure 4. House clustered in terms of line/shape and placement: physical and expressive characteristics, and associations suggested.

3rd pair of glasses

To those clusters of the painting's main components and their physical characteristics, add clusters of the expressive characteristics and the associations they generate.

Note: The two main components of the painting, the house and the railroad tracks, are clustered separately in terms of the physical characteristics of color, line/shape, and placement and their expressive characteristics as shown in Figures 3, 4, 5, and 6.

4th pair of glasses

Staying with the painting's main components selected in B, cluster your feeling/thoughts evoked and their associations, for example: sad, angry, joyful, peaceful, fearful, anxious, lonely, confused, tense, and so on. The synonyms and nuances are many. Again, stay focused by circling the word(s) you are going to cluster. In Figures 7, 8,

BEST COPY AVAILABLE

and 9 the house is clustered in terms of the feeling/thoughts that were evoked: sad, alone, and tense.

Create the metaphor

Continue to refer to the painting for "referential adequacy" as a reminder that the painting is the stimulus. Refer to all your clusters. Keeping in mind the question: What else, other than the obvious, can the painting represent? Create a title for the painting and a metaphoric phrase or statement that best conveys what the painting can mean.

The following metaphorical statement was created by students in response to Hopper's *House by the Railroad*:

Aged and Dignified

Alone I stand—old, proud, and steadfast. I am comforted by the warmth of hard-earned wisdom generated by the strength of my hidden foundation. I watch with eyes open and closed the continuing movement of time.

Note: in terms of metaphor, the house is likened to a particular kind of aging person. In terms of "referential adequacy", the age and dignity of the Victorian design are visual evidence. No people are present, so the house is alone but not lonely because most of the color is bright, light, and warm. Although the foundation is hidden, it must be there and must be strong enough to support the house. Eyes are likened to window shades, some open and closed; they watch the continuing movement of time represented by the railroad tracks.

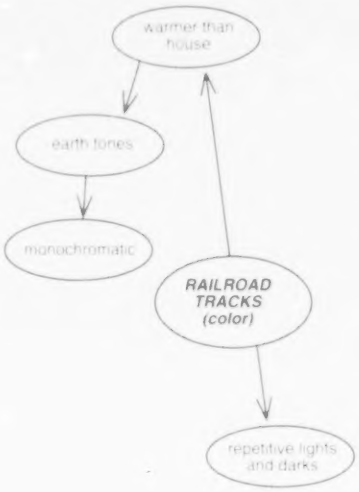


Figure 5

Figure 6. Railroad tracks clustered in terms of line/shape/placement; physical and expressive characteristics, and associations suggested

It is important to emphasize that constructing metaphoric meaning in art does not preclude or cloud perception of the work itself. If the viewing and the interpretation are "referentially adequate," each enriches the other. Aristotle contended, "Metaphor, like epithets, must be fitting, which means they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous."

Evaluating what the students have learned

Test students about definitions of metaphor, "referential adequacy," and clustering. Have them interpret metaphorically other realistic paintings (see reference list).

Homework Suggestions

1. Have each student bring three magazine pictures to class with a blank sheet of paper attached to each picture. On the sheet of paper they are to answer the question: What else, other than the obvious, does this picture represent?

2. Have students use basic shapes (circle, triangle, and square) to draw sadness, happiness, loneliness, confusion, conformity, strength. The point is to reinforce the idea that artists put what they know about the life of feeling into visual form. Some questions to ask are: How can we, as viewers, decipher that knowledge of feeling? What visual

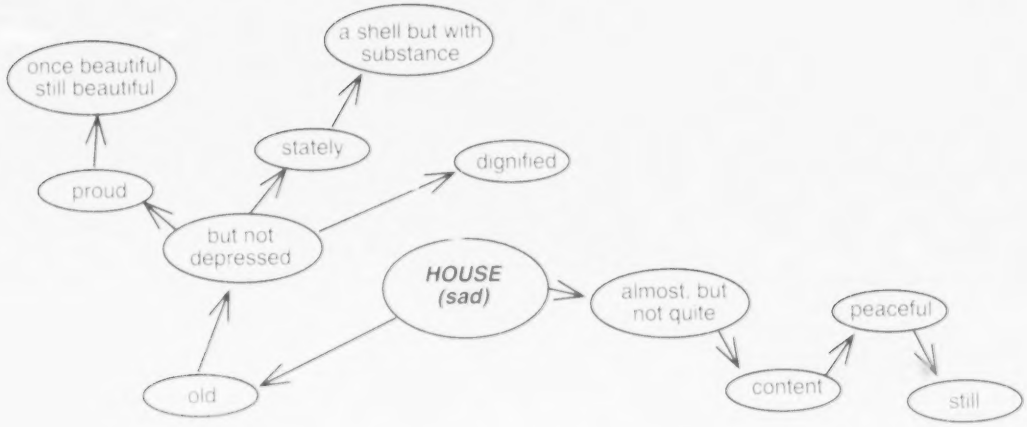


Figure 7. House clustered in terms of feeling and thoughts evoked: 'sad'.

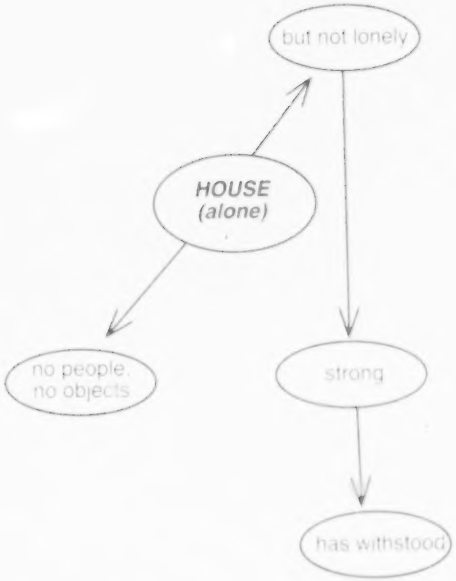


Figure 8. House clustered in terms of feeling and thoughts evoked: 'alone'.

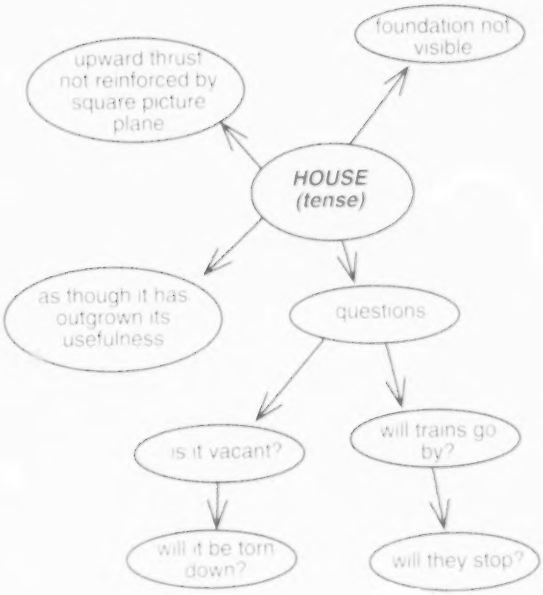

foundation not visible
upward thrust not reinforced by square picture plane
HOUSE (tense)
as though it has outgrown its usefulness
questions
is it vacant?
will trains go by?
will it be torn down?
will they stop?

Figure 9. House clustered in terms of feeling and thoughts evoked: 'tense'.

BEST COPY AVAILABLE

language do we need to know? What interpreting skills do we need to have? What additional information about the artist and the times during which he or she lived would be useful?

Extending the Lesson

The paintings we have seen, and the one we have interpreted, are realistic images. Abstract and nonobjective images also can be interpreted metaphorically using the same format that was used for the realistic painting. (For an explanation of metaphorically interpreting those kinds of images, see Feinstein, 1989.)

Resources

Slides or prints

Edward Hopper, *House by the Railroad*, 1925. Oil 24" x 29". The Museum of Modern Art, New York.

Janet Fish, *Apples*, 1970.

Andy Warhol, *One Hundred Soup Cans*, 1962.

Grant Wood, *American Gothic*, 1930.

Books containing realistic paintings

Arnason, H. H. (1968). *History of modern art*. New Jersey: Prentice-Hall.

Chase, L. (1973). *Hyperrealism*. New York: Rizzoli International Publications.

Hopkins, H. (n.d.). *50 West Coast artists*. San Francisco: Chronicle Books.

Kultermann, U. (1972). *New realism*. Connecticut: New York Graphic Society.

Meisel, L. K. (1980). *Photo-Realism*. New York: Abrams.

Plagens, P. (1974). *Sunshine muse: Contemporary art on the West Coast*. New York: Praeger.

Suggested Readings for Teachers

Black, M. (1962). *Models and metaphors*. New York: Cornell University Press.

Feinstein, H. (1989). "The art response guide: How to read art for meaning, a primer for art criticism." *Art Education, 42*(3), 42-53.

Feinstein, H. (1985). "Art as visual metaphor." *Art Education, 38*(4) 26-29.

Feinstein, H. (1982). "Meaning and visual metaphor." *Studies in Art Education, 23*(2) 45-55.

Feinstein, H. (1982). "Art means values." *Art Education, 35*(5) 13-15.

Johnson, M., ed. (1981). *Philosophical perspectives on metaphor*. Minneapolis: The University of Minnesota Press.

Lakoff, G. and Johnson, M. (1980). *Metaphors we live by*. Chicago: The University of Chicago Press.

Langer, S. (1957). *Problems of art*. New York: Charles Schribners.

Pepper, S. (1945). *The basis of criticism in the arts*. Cambridge: Harvard University Press.

Interpreting Your World Through Romare Bearden's Windows

William E. Harris
Old Dominion University

Overview of the lesson

This lesson engages children in exploration of their own communities through examining collages by Romare Bearden, a major American artist who drew upon his experiences as an African American to make collages depicting his experiences of the places in which he lived.

Students are expected to:

- examine their relationship to their own environments.
- appreciate the work of a major artist whose experiences may be different from their own.
- be more sensitive to meanings of interiors and exteriors in their homes and homes of others.
- learn from an artist.
- criticize a collage they have constructed.

Information about the artist

Romare Bearden (1912-1988) was born in Charlotte, North Carolina. Bearden's studies took him to such schools as New York University, the University of Pittsburgh, and the Art Students League where he studied with the artist George Grosz. Bearden was a painter of Social Realism in the 1930s and 40s and evolved into a powerful semi-abstract collagist. He permeated his works with his experiences as an African American: Harlem street scenes, his adoration of women, the improvisations of jazz, the warmth of the Caribbean islands where his wife grew up, and his childhood memories of North Carolina.

Bearden's work is in the collections of major museums throughout the world. About his work, the historian David Driskell (1975) wrote: "Bearden's artistry is not the black content of his work, which is often laden with Neo-African symbols, instead it is his ability to express in a catholic sense those humanizing characteristics of blackness that are synonymous with universal man" (50). Bearden used images from Africa, noticeably photographs of masks from West and Central Africa, to project a strong ancestral link between African culture and being an African American. In his collages he also used angles and curves found in African sculpture, giving his collages three-dimensional effects. He believed that individuals should know their heritage, and many of his collages illustrate his understanding of African history and its relation to African American experience. Yet his collages also depicted more general themes of human experience.

Beginning the lesson

This lesson can be divided into a three-day project. Before you begin, familiarize yourself with Bearden's work and some research about it.

Lead students in an analytical discussion of Romare Bearden's *Pittsburgh Memories* (1984) and *The Block* (1971). *Pittsburgh Memories* showcases Bearden's use of color and his cubist style. Explore his interior-exterior approach to the urban landscape: In the collage a man is leaving an apartment building, apparently going to work, while another or the same family is having a meal in the interior of the dwelling. *The Block*, similarly to *Pittsburgh Memories*, examines an entire block of people and portrays some daily activities they experience in the interior and exterior spaces of their neighborhood. While informing students about Bearden's

life, help them see how he depicted life he witnessed in his art.

Bearden investigated interior spaces in collages such as his *Evening: 9:10, 417 Lenox Avenue* (1964), *Serenade* (1968/69), *Card Players* (1982), and *Black Manhattan* (1969). In these, he uses subject matter such as walls, lamps, floors, rugs, tables, and chairs. Activity inside homes is as important to him as that which transpires outside on the street and in the community.

To help students critically analyze these artworks, ask questions such as: Can you describe what you see in the collage? What in this collage resembles what you see everyday in your home or community? What is the collage about? How do you know? Is there a central message in the collage? How do you know? How might this collage speak to African Americans? Does this collage speak only to African Americans or to others as well? Why and how?

Can you identify tropical subject matter and tropical colors in any of the collages? How does jazz differ from other music? Can you see in the collage Bearden's knowledge and love of jazz? How and where? Do you like or dislike the collage? Why? Is it a good or bad picture? For what reasons? Can something made of scraps of paper and pieces of magazine photographs be art?

Developing the lesson

Gather materials so that students can construct a collage of their own: 18" x 12" white paper, paste or glue, scissors, newspapers and magazines, photographs, wallpaper, leaves, grass, tissue paper, cardboard, pencils, markers, rulers, and compasses.

Ask students to design and construct a collage that depicts their interpretations of what takes place in their neighborhoods. They may use magazine photographs, photographs they bring from home, and materials mentioned above and available in the classroom. While students are cutting and arranging their materials, and before they paste them down permanently, you can help them consider what makes an effective collage by reinforcing information about how Bearden constructed his collages. Ask questions like: Is the family in Bearden's collage living in a house or an apartment? How did he show this? Is the building in the city or country? How did he indicate a sense of place? What does the lunch box symbolize? Did he use other such symbols? Are there symbols you might use in your collage? Are the people in his collages happy or sad? How was he able to express emotions with bits of paper and pieces of photographs? What colors did he use and did he paint the colors or paste them?

Encourage children to restrain themselves from permanently pasting down elements of their collage until they have considered the best option among several for making their pictures. Demonstrate different approaches they can utilize in constructing collages by closely examining Bearden's collages. They can cut or tear paper, use thin pieces of wood, cloth, wallpaper and cardboard. Will their idea be better as a vertical or as a horizontal composition? Demonstrate effective gluing and pasting techniques. Allow students adequate time to finish their collages.

Concluding the lesson

Ask students to compare and contrast their collages with those of Bearden's: How are they alike and how are they different? Facilitate students' critiquing of their collages by having them experience other students commenting on their work. Help students to be kind and constructive and to be open about constructive criticism. One of the concluding questions might be: If given the opportunity, how would you improve your collage?

Videotaping a critique is a strong and motivating tool that can provide students with feedback to improve their verbal responses to art, their listening skills, and they will enjoy seeing themselves and their work on video.

Evaluating what the students have learned

You can observe your students as they create and manipulate collage materials to see how much they have learned from observing the collages of Bearden. Check for their ability to transfer knowledge from observation of Bearden's collages to what they do to make effective collages of their own. Students should be able to correctly use these terms: collage, environment, interior, exterior, realistic, abstract, symbolism, cubism, Neo-African, and cityscapes.

Extending the lesson

The game "Artery" by Mary Erickson can support the goals of this lesson. In this game, students learn to describe and analyze works of art by grouping together art reproductions which have something in common. They can relate these picture cards to the work of Bearden.

If you are able, take students to a gallery or art museum and seek out work by other Artists-of-Color. Ask students to draw out relations they see to Bearden's work. Inquire if the museum has an original piece by Bearden so that they can experience its richness and authenticity. Ask students to compare a reproduction to an original to see whether the reproduction does justice to the original art work.

For lesson extensions toward vocational education, students can inquire about the careers of city planners, architects, interior designers and decorators. To encourage interest in geography, students can locate Pittsburgh, Pennsylvania, Charlotte, North Carolina, and the Caribbean on a map and see these places in relation to where they live.

For a history extension, they might research Bearden's depictions of transportation in *Pittsburgh Memories*, and study the evolution of urban rapid transit during the time period of this collage.

Resources

Reproductions

Bearden, Romare. (1984). *Pittsburgh Memories*. Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania. Send for slides or postcards. *Pittsburgh Memories* is also included in a five-print portfolio and guide titled, *Cityscapes*, and can be purchased from Crystal Productions, Box 2159, Glenview, IL 60025.

African American visuals, VHS tapes, slide sets, and reproductions. Contemporary Crafts, Inc., 1237 Masselin Avenue, Los Angeles, CA 90019.

Multicultural art prints. The Getty Center for Education in the Arts, 401 Wilshire Boulevard, Suite 950, Santa Monica, CA 90401-1455.

20 note cards, five each of four subjects featuring collages of Bearden. GMG Publishing Corp. Galison Books: New York, NY.

Romare Bearden. *The Block*. (1971). The Metropolitan Museum of Art, New York, NY.

Romare Bearden: 1970-80. The Mint Museum, Department of Art, Charlotte, North Carolina 28207.

Video tape

African American art: Past and present. VHS video cassette, 90 minutes which includes work by Bearden. Reading & O'Reilly, P.O. Box 302, Wilton, CT 06897.

Game

Erikson, M. "Artery." There are two editions, for elementary and secondary students. Each is $22.00 and they are available from MELD, 464 East Walnut Street, Kutztown, PA 19530.

Books

Driskell, D. (1985). *Hidden heritage: Afro-American art, 1800-1950*. San Francisco: The Art Association of America.

Driskell, D. (1975). *Amistad II: Afro-American art*. New York: American Missionary Association.

Fine, E. (1973). *The Afro-American artist: A search for identity*. New York: Holt Rinehart and Winston.

Green, C., Jr. (1987). *American vision: Afro-American art*. MA: Vision Foundation.

Judson, B. (1986). "Instructional resources." *Journal of the National Art Education Association*, 48 March, 25-26.

Lewis, S. (1990). *Art: African American*. Los Angeles: Handcraft Studios. Museum of Contemporary Art, (1991). *Memory and metaphor: The art of Romare Bearden, 1940-1987*. Chicago, IL. This catalogue features the latest exhibitions of Bearden's work.

Reynolds, G. & Wright, B. (1989). *Against the odds: African American artists and the Harmon Foundation*. Newark, NJ: Newark Museum.

African-American artists 1880-1987. (1989). Seattle, WA: University of Washington Press.

Wardlaw, A. (1989). *Black art-Ancestral legacy: The African impulse in African-American art*. Dallas, TX: Dallas Museum of Art.

Understanding Graffiti Art: Keith Haring's Subway Drawings

Sydney Walker
The Ohio State University
Jennifer Cross
Norwich Elementary School, Hilliard, Ohio

Overview of the lesson

This lesson focuses on graffiti drawings made by Keith Haring in the New York City subways during the early 1980s. Role playing Haring's drawing activities in the New York subways introduces students to these artworks. Following the role playing, students engage in a philosophy of art discussion about graffiti, its character and function in society, and its relation to art marking. This conversation serves as background for understanding Haring's subway drawings as graffiti and as artworks. The conversation moves from the topic of graffiti as a social expression to Haring's actions as an artist making artworks prohibited in a public space. At this point the content of Haring's drawings becomes relevant as an issue because he deals with social themes of power, domination, and control. Through interpretation, students engage Haring's symbols and signs to discover and explore Haring's social messages.

The lesson includes two assessment activities. The first involves writing, with students choosing topics to express their ideas about graffiti, graffiti artworks, or Haring's drawings as graffiti artworks. The second activity asks students to produce their own social messages through drawing using Haring's icons, style, and themes.

Students are expected to learn

- an understanding of issues related to graffiti and art making
- that artists can produce personal symbol systems that can be understood by viewers
- that artworks can function as social commentary

Motivating learning

Students assume the role of a New York artist who makes drawings in the subways. They carry a piece of white chalk in their pocket and use it for drawing on black paper that covers expired advertisements on subway walls. This activity is illegal and a policeman could arrest them if they are caught. Also, they must begin imagining what they want to draw because they won't be able to erase once their marks are made.

Students close their eyes and imagine they are this artist riding through the subway. The teacher accompanies the students with the following narrative:

You are on the subway listening for your stop, Seventh Avenue. You check your pocket to make sure you brought your chalk along. Yes, it's right there. As you ride along you think about the first time you saw the black paper covering the used-up advertisements. It was when you took the F train on Sixth Avenue and 41st Street. You saw these black panels and immediately felt you had to draw on them. It seemed that they were just dying to be drawn on. You know that if it had been black shiny paper you

wouldn't have started drawing on it. It was the soft white chalk on the dull black finish of the paper that you loved.

As you ride along listening for your stop you continue to think about the past two years of drawing on the black panels in the subways. How fortunate it was for you that the city began covering over the used-up advertisements with this paper. Once you saw it you knew that this was your opportunity to join the graffiti artists who painted and drew on the sides of the subway trains. The black paper was perfect for you since you had no interest, as these other artists, in sneaking around among parked trains to make your drawings.

That was over three or four thousand drawings ago and you are still amazed that sometimes when you go back a week later your drawing will still be there. No one has torn it down, erased, or smudged it. Of course, eventually, workers tear it down as they put up a new advertisement. It's a good thing, you tell yourself, that your friend Kwong Chi has been photographing the drawings, or else there will be no record of them.

Your stop is approaching, so you have to stop daydreaming and watch for Seventh Avenue. You've already made several stops along the subway that day and produced over twenty drawings. You begin to think about what you'll draw at this stop. Sometimes if you're drawing next to an advertisement you comment in your drawing about the ad, but you don't know until you get there what you will do.

The teacher calls out Seventh Avenue. Stop and instruct the students to leave their desks and go out into the hallway where they will find black paper covering the walls. They are to continue their role as the artist who makes drawings on the subway platforms and to draw whatever they want on the black paper with their white chalk for about ten minutes.

Continuing the lesson

Discussion of graffiti, artworks, and Haring subway drawings:

Students return to the classroom and the teacher presents a photograph of Haring making a chalk drawing on a black advertising panel in a New York City subway. The teacher initiates a conversation about graffiti, what it is, where it can be found, how it looks, and attitudes associated with graffiti from various groups such as teenagers, private property owners, law enforcement officers, and the general public.

The teacher asks students to generate a list of different types of graffiti. Where is it located? How could it be identified as graffiti? How did it get there? What is the purpose of it? What is their attitude toward it? From the list of known graffiti, students will try to categorize the list into types of surfaces, sites, subject matter, visual and verbal forms, techniques, and media. The categorizing allows students to discover the diversity of graffiti in contrast to their assuming its monolithic character. Conversation about graffiti prepares students to discuss Haring's subway drawings in terms of whether they are like or unlike other graffiti acts.

To discuss the subway drawings in relation to graffiti, students move into small groups of four or five. Each group receives a packet of ten photocopies of Haring's subway drawings. Students will discuss several issues, such as: Are Haring's actions like or unlike other graffiti acts that have been discussed in class? Because it was illegal (Haring was fined $15 or $20 on several occasions), was he wrong, he was only drawing on paper used to cover expired advertising and was not actually destroying any property? How would you compare his actions to spray painters who cover subway cars with graffiti writing and images causing city officials much cost and frustration? Why do you believe Haring chose to draw in subways instead of his studio?

After about ten minutes, students return to the large group to report, discuss, and compare ideas with other groups. The follow-up to this discussion considers Haring's drawings as artworks as well as graffiti. Students will respond to this question: How are these works like artworks and unlike artworks? This is a good time for the teacher to focus the discussion on imagery in the drawings. Before students can fully consider **both** the artistic and graffiti aspects of Haring's drawings, they need an understanding of the content of these images.

Conversation about the drawings' contents should point to Haring's interest in social issues and his commentary about them. Issues of social power, control, and domination can emerge through questions such as: How would you describe society as Haring views it? Is domination an issue in this society? Who or what is in control? Where does the power come from? How do people react? Does Haring present only problems or solutions also? During the talk about the drawings, a teacher should have students reference images from the drawings to support their ideas. Particular notice of repeated images as the crawling baby, television sets, computers, barking dogs, spaceships, and monsters should be observed for understanding Haring's messages.

After discussing the drawings' contents, a return to the issues of graffiti and graffiti artworks allows students to reconsider the subway drawings in these terms. Now that students are more informed their understanding of Haring's drawings as both graffiti and artworks is more complex and deserves reevaluation. It is necessary to raise questions about the relation of Haring's attitudes toward society and control as revealed by his drawings and his decision to make drawings in the NYC subways.

Concluding the lesson

To conclude the lesson two evaluation activities focus on students' understanding of graffiti, artworks, and the content of Haring's works. The first activity asks students to write at least one paragraph addressing issues of graffiti and artworks. Instead of having students address the topic generally, ask them to focus on a specific aspect: how Haring's drawings are like and unlike bathroom wall writings; why Haring was or was not justified in making his drawings in the subway; the power and weakness of graffiti as a form of social expression; rules to allow for graffiti as a form of social expression; why students consider Haring's subway drawings either important artworks, graffiti works, or graffiti artworks.

The second activity asks students to use Haring's icons, drawing style, and social themes to produce their own drawings. Although they are emulating Haring, students should express their own views about social themes. A discussion of the students' drawings is a closure to the lesson. Along with results in their writings, a teacher can assess students' understanding of Haring's drawings as graffiti or as art, and their understandings of each others' works in his style.

Resources

Images

Postcards, tee-shirts, buttons, and books: Feed & Read Bookstore, 26 South Whiteoak, Kutztown, PA 19530, (215) 263-32790.

References

Almovi, F. (1983). Twenty-first century slang. *Flash Art*, November, 23-31.

Blinderman, B. (1981). Keith Haring's subterranean signatures. *Arts Magazine*, September, 185-186.

Gruen, J. (1991). *Keith Haring: The authorized biography*. NY: Prentice Hall.

Hapgood, S. (1983). Irrationality in the age of technology. *Flash Art*, # 110, 41-43.

Ricard, R. (1981). The radiant child. *Artforum*, December, 36-37.

Rubell, J. (1990). Keith Haring: The last interview. *Arts Magazine*, September, 52-59.

Understanding Conceptual Art: Christo's Wrappings

Carole W. Arnold
Riverside Elementary School, Dublin, Ohio
Robert L. Arnold
The Ohio State University

Overview of the lesson

The lesson involves children in the history, process, and aesthetics of Christo's work by placing his work and the students' in a social and economic context. The lesson explores Christo's early wrappings, wrapped buildings, *Valley Curtain*, *Running Fence*, *Surrounded Islands*, and *Pont Neuf*. The lesson involves visual recognition, interpretation, oral and written criticism, role-playing, and studio work. It is designed to involve students in the conceptual art process—from development of an idea to production, criticism, and a simulated involvement in the museum environment.

Students are expected to learn

- basic concepts about the nature of conceptual art, as they relate to the work of Christo.
- to appreciate the art of Christo, his processes of artmaking, and social, aesthetic and economic implications of his work.
- to express sophisticated ideas of art criticism and aesthetics, both orally and in writing, that apply to the work of Christo as well as their own art.
- to conceptualize and produce an art work relating to a wrapped object and to relate these studio skills to the work of Christo.

Beginning the lesson

In order to teach Conceptual Art, students must first understand key terms. Introduce the lesson beginning with the word "idea" which is defined here as something imagined or pictured in the mind. After some discussion, move on to the word "concept" which is defined here as something conceived in the mind. The students should realize that an idea is also a concept. "Conceptual" is then easier to understand as relating to or consisting of concepts or ideas. "Conceptual Art" is an art based on ideas or concepts in which the idea is more important than the art work.

Following discussion of definitions, give students a piece of paper with only one direction: "You may do anything you wish with your piece of paper." Students may use standard materials available in the art room—pencils, erasers, crayons, rulers, scissors, and glue. Many students will draw pictures of their favorite ideas, as one might guess. Some students may fold, cut, and manipulate the paper in unconventional ways. In order for the class to understand how many possibilities there were for that simple piece of paper, hold a critique. The critique should deal mainly with their ideas for their uses of the paper so that they realize that there were many different things they could have done with one simple piece of paper. Repeat the activity so that everyone will experience what more can be done with a piece of paper. Students should learn the importance of their ideas and that ideas can be more important than the artwork itself.

Developing the lesson

Next, involve students in looking at and discussing slides of Christo's early wrapped projects, such as the armchair, and then his very large wrappings of buildings and the Pont Neuf project. Have the students discuss

what they see and what they can't see in Christo's projects. Is the wrapping of these large buildings worth all the trouble? Have students select an object in the classroom and instruct them to draw it as it would look wrapped and tied. They may imagine any wrapping material they want to portray in the drawing. They should draw in pencil. Discuss their finished drawings in terms of how well they achieved the concept of wrapping and whether the object that was wrapped in their drawing could be identified.

Look at and discuss slides, photographs and videotapes of Christo's project *Valley Curtain in Rifle Gap, Colorado*. Have students compare this project to his projects they previously studied. One of Christo's most famous projects is *Running Fence* in California. Have students view the movie or video *Running Fence*, which examines the process Christo went through to erect a 24-mile-long fabric fence. The film will help students to appreciate how difficult and time consuming a conceptual art project involving the environment can be. Discuss the film to see how students felt about the process of this art project, the actual work involved, the resulting work of art, and outcomes for the artist, workers, ranchers, and the public. Talk about the environment and how Christo persuaded people to look at the environment in different ways and how he dealt with the concept of time. The most important thing about Christo's project is the concept and how it became a reality.

Concluding the lesson

Show the students photographs, slides, or a videotape of *The Surrounded Islands*, off the coast of Florida in Biscayne Bay. As in all of Christo's projects, knowledge of the environment, the process of getting permission for this project, people involved, raising the money, and documentation are crucial to a critical understanding of his work. Divide the class into groups and ask each group to come up with an idea for their own wrapping project. Each group selects an object they wish to wrap. They may use any material available to wrap the object. Fabric, paper, and plastic are good choices. The students should execute their project in the manner of Christo. First, they sketch a proposal of their idea, have the proposal examined and approved, and then proceed to wrap the object. After the wrapped projects are completed, engage the class in a role-playing activity. Assign students the role of art critic, museum director, artist, and the public. The museum director, along with the artist, decides how the wrapped piece would be best displayed in the museum, and then they set each piece up appropriately. Then the art critics and the public view the art work. The students playing the role of the public are asked to openly discuss each piece, and the art critics are to write about works of their choice but with an overview of the show. When the artists read the criticism written about their work, they can dispute what the critic has written.

The critics might also disagree, the artists and the public might differ from both. Importantly, each response is based on individual experiences with the work; therefore, responses will vary. Following this discussion, students should experience just how temporary conceptual art can be as they dismantle their exhibit and unwrap their objects.

Evaluating what the students have learned

Students will demonstrate the degree to which they have learned about conceptual art, and Christo's in particular, by their performance in the studio activity, role playing , and written and oral criticism.

Resources

Videos, films, and slides

Christo's Valley Curtain. (1974). Video, 28 minutes. New York: Maysles Films, New York.

Running Fence. (1978). Video, 58 minutes. New York: Maysles Films.

Surrounded Islands: Project for Biscayne Bay, Greater Miami, Florida. (1980). 20

color slides and teacher's guide. Newport, RI: Budek Films and Slides.

Islands. (1986). Video, 57 minutes. New York: Maysles Films, New York.

Books

Christo. (1985). *Christo: Surrounded Islands: Biscayne Bay Greater Miami Florida 1980-83*. New York: Abrams.

Christo. (1988). *Christo: The Umbrellas: Joint Project for Japan and USA*. London: Annely Juda Fine Art.

Christo. (1990). *Christo: The Pont-Neuf, Wrapped, Paris, 1975-1985*. New York: Abrams.

Downtown Research Art Collection

Maximizing Minimalism: Connecting with the Art of Anne Truitt

Renee Sandell
Maryland Institute, College of Art
Stacy Bell, Monica McHugh, Charles Wehr
Maryland Institute, College of Art, MAT Program

Overview of the lesson

This lesson introduces students to minimal art, a form of nonobjective, abstract art exemplified in the art of Anne Truitt. Students will view slides of her visual work and read the writings of the artist and art critics in search of the meaning of her art. They will discuss Anne Truitt's creative process and its documentation in her published journals, and they will examine the role of art criticism in Anne Truitt's art career. Teachers may contact the André Emmerich Gallery for information about obtaining reproductions this lesson refers to (see Resources). The framework for this lesson, however, can be adapted for the study of other nonrepresentational art.

Students are expected to learn

- about a contemporary woman artist who expresses herself in writing, painting, and sculpture.
- (through the work of Anne Truitt) about Minimalist art.
- issues in contemporary art and contemporary art criticism.
- Anne Truitt's art through reading about her work from the points of view of critics and the artist herself.
- a general framework for looking at nonrepresentational art and its criticism.
- information about Anne Truitt's creative process that they can apply to their own work and lives.

Beginning the lesson

Introduce the concept of twentieth-century abstraction and nonrepresentational art. Explain that in nonrepresentational art, an artists' ideas are as important as or supersede representations of the world in a medium. Introduce minimal art, also called minimalist art, that seeks a purity of expression that transcends daily reality (Yenawine 1991, 96). Provide an art historical context, stating that minimalism was a reaction "against both the swagger of Abstract Expressionism and the vulgarity of Pop" (Strickland 1992, 177). Define minimal art as the most reductive of all the post-painterly abstraction movements. Minimal painting—rejecting space, texture, subject matter, and atmosphere—relies solely on form and color for effect. Minimal sculpture, usually of monumental size, is equally free of personal overtones—relying on the simplest geometric forms and the power of its presence for effect. (*The Pocket Dictionary of Art Terms* 1971).

Expressively, "the stripping away of all but the essence of a shape, scale, or material allows for a very concentrated, pure, and quiet experience, somewhat like a meditation" (Yenawine, 150).

Introduce students to Anne Truitt. When this was written, she was 70 years old and born in Maryland. Before she became an artist, she was a nurse. Her use of her hands represented a turning point for her as she made the connection between helping others and making physical objects. Anne Truitt is a contemporary artist who produces three-dimensional painted objects. She is author of two books, *Daybook* and *Turn*, two journals that document her life and creative process.

She has exhibited her art work extensively. She is also a mother and a grandmother, living and working in Washington, DC.

Developing the lesson

Show a slide of Truitt's sculpture *White: Five, 1962*, reproduced here. Allow viewing time before beginning a dialogue. Ask students to brainstorm about the image. On the blackboard jot down their initial impressions, questions, and ideas about the image. Indicate that viewers may have an unlimited variety of responses to an artwork and group consensus is not necessary. Discuss the need to use association and intuition in order to understand work that does not contain a narrative or obvious references to subject matter.

Ann Truitt White: Five, 1962
Reproduced with permission of Andre Emmerich Gallery

Have students describe the image. List formal elements of the sculpture, including its color, shape, texture. You may wish to tell students the dimensions of the piece (54" x 23 7/8" x 8") and indicate the object's scale in relation to reality (for example, your height, the width of a window, and so forth). Inform students that Anne Truitt is interested in the line of gravity as we stand on earth. She expresses this in her work by making tall, erect sculptures that appear in line with the earth's gravity. She is also interested in proportion, believing that it reveals a truth in nature.

Guide students in careful examination of the sculpture. Consider relationships between formal elements of the piece (for example, totality of the color white and the regular, geometric linear quality). Ask the students to speculate about the work with the following questions: "Do you think Truitt uses white as a presence or an absence? Why?" What do you think this object means? Why?" Discuss the students' responses. Note Brooks Adams's response to the small white base that holds up the vertically divided five strips and "lifts the sculpture off the floor, creating a shadow underneath that seems to announce that the piece is not a building, fence, or tombstone planted in the ground. It's a strangely equivocal sculpture, multidimensional yet not quite in the round" (Adams, 113-114).

Where does this ambiguous work come from? For critic Adams, "These sculptures suggested vernacular jokes on serial imagery before the advent of Minimalism, although the artist tends to endow them with the high reverence felt for things seen in childhood" (113). He notes that in her July 24, 1984 entry in *Turn*, Truitt describes her childhood days:

> The people around me, except for my baby nurse, who left about the time of my sister's birth and died soon after, and my father when he was well, were not only inexpressive but preoccupied. I turned to my physical environment, the garden's trees, grass, flowers, bushes. The garden was bisected by a brick path. I noticed the pattern of its rectangles, and then saw that they were repeated in the brick walls of the houses of Easton, their verticals and horizontals were also to be found in the clapboard walls, in fences, and in lattices. In my passion (no other words will do for the ardor I felt) for something to love, I came to love these proportions — and years later, in 1961, when I was forty years old, this love welled up in me

and united with my training in sculpture to initiate and propel the work that has occupied me ever since (183).

Show a slide of *Autumn Dryad* (1975). Discuss the color and form and their interrelationship in this work. Note how color permeates the whole form. Read critic Peter Plagens's statement that Truitt's art is "deceptively simple." Share his description, analysis, interpretation, and judgment of *Autumn Dryad*:

> A boxy wooden column, a little taller than most people, is painted entirely orange except for a grayish mauve band about the bottom. At first glance, it seems like a design fillip for a Scandinavian airport lobby. But as you continue to look at it (and you cannot help but look at it), you notice that the acrylic paint has been lovingly applied in untold coats. Simultaneously, the sculpture looks like it's solid color, like butter is yellow all the way through. The piece makes your mouth water (which is, by the way, the test of all good abstract art.) *Autumn Dryad* is visceral—as opposed to conceptual—minimalism. As Truitt puts it, "Everything is written on the body. Your experience stains your body like color dyes a canvas. [That's why] the paint sinks into the wood. It marries the wood. In almost all the works on view, the bride and groom indeed live happily ever after" (66).

Have students analyze this piece of criticism. How does it present the art work? What criteria does the critic use in his evaluation? Is it fair? Why? Does the critic provide new insights and encourage you to do the same? How?

Show a slide of a more recent work, *Speak* (1988). Solicit students' responses to this object. Get students to speculate as a group. How does the color of the work affect their perception of the sculpture's weight and volume? How would *White Fire* be different if it was not white? What ideas do the titles evoke? Have students discuss relationships between the different sculptures they have examined.

To enrich students' understanding, discuss Anne Truitt's creative processes. Each sculpture takes about one month to complete. Truitt generally works on three pieces at once. The artist starts her work with a feeling she has; she does not really think it out but makes sketches to preserve her thoughts on paper. She has others construct the pieces for her from her drawings. She uses the finest plywood and weights the bottoms of the pieces with cement. According to Truitt,

> "I paint these structures with a number of coats, sanding with progressively finer sandpapers between each one until I have layered colors over them in varying proportions. By way of this process, the color is set free into three dimensions, as independent of materiality as I can make it" (*Daybook*, 56).

Ask students to evaluate Truitt's sculptures in terms of the processes she uses to "set color free." Have them consider whether these objects should be called paintings or sculpture. Divide the class into two groups and have each group defend their position on the categorization of Truitt's work.

Tell students that minimal art is generally characterized by prefabricated, machine-made materials, and ask them to extend their debates by indicating whether Anne Truitt's work should indeed be defined as minimal art. If not, how would they categorize it?

Concluding the lesson

Direct students to look at Anne Truitt's books containing daily entries about her life and art. How has she used words to give form to and clarify her experience? Present one or more of the quotations below for discussion.

> "Whatever is important in life is unnameable" (Conversation with the artist, Baltimore, Maryland, March 3, 1992).

> "Some artists are able to make their work by a kind of accumulative process—but I am not. The authenticity of my work depends on an intuitive insight by way of which it presents itself, whole, as if it already existed.

somewhere in my mind above my head" (*Turn*, 183).

"When I conceive a new sculpture, there is a magical period in which we seem to fall in love with one another....This mutual exchange is one of exploration on my part, and, it seems to me, on the sculpture's also. Its life is its own. I receive it. And after the sculpture stands free, finished, I have the feeling of 'Oh, it was *you*!' akin to the feeling with which I always recognized my babies when I first saw them, having made their acquaintance before their birth. This feeling of recognition lasts only a second or two, but is my ample reward" (*Daybook*, 82).

"If you have a purpose in life, events will magnetize around you" (Conversation with the artist, Baltimore, Maryland, March 3, 1992).

Discuss the above quotes in terms of Truitt's art. Have students consider the statements in terms of their own creative work and processes as well as their lives. Having discussed Truitt's personal writings, have students examine how the outside world has viewed her work. How has Anne Truitt's work been valued by art critics? She was on the cover of *Art in America*, October 1991 and was also written about in a *Newsweek* article, "The Heart of the Matter," in which critic Peter Plagens noted that Anne Truitt's sculpture has been consistently strong despite a lack of solid critical recognition. When her work was first shown in New York in 1963, Plagens notes that "the exhibition was badly (in both senses of the word) reviewed by [artist] Donald Judd (who showed *his* first minimalist work 10 months later). Truitt's work has been underrated ever since." Have students discuss the nature of critical reviews and speculate about their effect on professional art careers and history. Emphasize the value of perseverance and consistency in developing one's work, even if recognition is delayed, as in the case of Truitt or Lee Krasner, the wife of Jackson Pollock.

Evaluating what the students have learned

Check for students' understanding regarding Anne Truitt's visual and written ideas, her creative process, and the role of criticism on her career. Look for change in students' original responses about the nonrepresentational art of Anne Truitt. Examine their newly informed attitudes based on their exploration of this artist's work and direct them to expand their study to other contemporary art and its criticism.

Extending the lesson

Have students consider Anne Truitt's process and compare it to their own studio work regarding their sources of art ideas and how they develop them. Suggest that students keep a daybook, where they can record and analyze their art and life experiences.

Have students read criticism about nonrepresentational art work in art journals and popular magazines. Challenge them to decode and judge the clarity and fairness of that criticism and its communicative quality.

Have students examine how different art critics and art historians have written about other minimalist artists such as: Brice Marden, Donald Judd, Carl Andre, Dan Flavin, Sol Lewitt, Robert Morris, Richard Serra, Robert Ryman, Agnes Martin, Larry Bell, Jackie Winsor, and Eva Hesse. Students may ponder why minimalism is male-dominated.

Have students compare careers of male and female artists. Examine art criticism in terms of its gender bias.

Resources

Reproductions

For information about reproductions of Truitt's work, contact André Emmerich Gallery, 41 East 57th Street, New York, NY 10022; (212) 752-0124; FAX (212) 371-7345.

References

Adams, B. (October, 1991). Solid color. *Art in America*, (112-115).

Livingston, J. (1991). *Anne Truitt, sculpture 1961-1991*. New York: Andre Emmerich Gallery.

Plagens, P. (1992). "The heart of the matter." *Newsweek*, March 30 (p. 66).

The Pocket Dictionary of Art Terms. (1971). New York: New York Graphic Society.

Strickland, C. and Boswell, J. (1992). *The annotated Mona Lisa: A crash course in art history from prehistoric to post-modern*. Kansas City: Andrews and McMeel.

Truitt, A. (1982). *Daybook: The journal of an artist*. New York: Pantheon Books. (Penguin Books, 1984.)

Truitt, A. (1986). *Turn: The journal of an artist*. New York: Viking Penguin.

Yenawine, P. (1991). *How to look at modern art*. New York: Harry A. Abrams.

This lesson plan grew out of a project entitled "Talking About Art: From Past to Present, Here to There," developed for family tours by the Art Education Department of the Maryland Institute, College of Art, and the Baltimore Museum of Art, Spring 1992. The authors thank Anne Truitt, Andre Emmerich Gallery, Dr. Karen Carroll, Dr. Al Hurwitz, and Dr. Schroeder Cherry of the Baltimore Museum of Art for their assistance.

Criticizing Criticism: Competing Judgments of Leon Golub's Paintings

Sun-Young Lee
The Ohio State University at Lima

Overview of the lesson

This lesson* engages students and teachers in critically reading professional art criticism. Donald Kuspit, Lawrence Alloway, and Robert Pincus-Witten have each written about the paintings of Leon Golub, and they have different points of view about the paintings. The first two critics value Golub's paintings, but the third does not. Students are asked to study Golub's paintings and critics' views of them, and to formulate their own reasoned opinions about the paintings and the critics' positions.

A glossary of terms is provided for developing and strengthening both teachers' and students' background knowledge of criticism of contemporary works in general.

Students are expected to learn

- that they can read and understand criticism written by professional critics.
- that they can and should criticize criticism, and that criticism invites different and sometimes conflicting opinions about works of art.
- that criticism is not mere opinion, but reasoned argumentation.

Information about the artist

Leon Golub (1922 -) is a major American artist. As Picasso painted *Guernica* (1937) as a social commentary against Nazi bombing of the Basque village of Guernica in Spain, so Leon Golub expresses his concerns about social and moral issues. In the 1960s, his ideas surfaced in political paintings—the *Napalm* and *Vietnam* series—and then in portraits of world leaders. His most recent work refers to mercenary soldiers and torturous political interrogations in unspecified places of conflict in the contemporary world.

Information about the critics

Donald Kuspit, Lawrence Alloway, and Robert Pincus-Witten are three important critics who have contributed to the understanding of issues prevalent in contemporary art and criticism. Donald Kuspit (1935 -) is interested in a very wide range of art and has often written about social meanings of art and about art as political protest, especially in the context of the Vietnam War. Lawrence Alloway (1926-1989) was an important critic of contemporary art, perhaps best known for his pioneering writing about Pop Art and for coining the term in the late 1950s. Robert Pincus-Witten (1935-) was one of the first art critics to challenge the formalist critics of contemporary art by critics such as Clement Greenberg. His most important contribution is to Postminimalism (a term he coined) and especially to Conceptual Art. Each of these critics has written about the paintings of Leon Golub.

Alloway wrote that Golub's paintings unify art and politics, and that the artist's works illustrate a contemporary experience of violence. Kuspit praised Golub's paintings as all-powerful and as having the essence of the best of avant-garde art. Pincus-Witten, however, criticized the artist's commercial success, which reflected the prevailing social attitude, arguing that the artist could not respond authentically to the suffering he depicted. He also finds the work ambivalent in intention and banal in its imagery. Sum-

maries of the critics' positions and quotations from their writings follow.

Alloway praises Golub's paintings because they successfully unify art and politics. He likes that Golub's central purpose in art has also become the artist's central purpose in life. In addition to this, his works explicitly illustrate human experience of violence in our contemporary life and upset socially accepted views of the Vietnam War through imagery of killers and victims. In this paragraph, Alloway refers to *Vietnam I-III* as "Assassins": Golub's concept of "the control of events" is central to his art as well as to his political decisions, and it is precisely this unification of art and politics that is important . . . For all the classical references, and traces in Golub's work the overriding sense is of violence as contemporary experience. In his "Assassins," 1972-74, Golub makes explicit what is implicit previously. In this series, there is a clear distinction between the armed and the unarmed, the aggressor and the victim, and both are present. Here "the control of events" instead of being triumphant human experience is shown negatively by the contrast of American soldiers and Asian civilians. The exercise of power and the victims it engenders are brought together in unprecedented paintings. The confrontation of killers, from our side, and victims, and the others, twists the American assumption of virtue and clemency as ingrained national characteristics. (1974a, 70.)

According to Kuspit, Golub explores the connection between art and society. He illustrates the natural ability and power of art as a propaganda force. His technique of revelation creates strong emotional reactions in the viewer. This emotional power forces viewers to see the world in an intensely negative way. A viewer is shocked to find himself or herself represented in Golub's paintings, especially because the viewer sees an inner self that is not particularly appealing. Traditional forms of realism cannot do what Golub does. By comparison, traditional realism becomes empty— a mere paper tiger. Golub explicitly restores the "idea of the interdependence of art and society" and art's use as "a means of revolutionary propaganda and agitation." The brilliance of Golub's art is that it makes them horrifically explicit, overwhelming.

Golub's work brings history to us as does no other art today, such "shock of recognition"—self-recognition, without any forcing of empathy—is the essence of the best avant-garde art. Authentic, profoundly realistic avant-garde art confronts the world with the world's own brutal inevitability. American society itself, in its brutality and inhumanity, has changed the perspective of many of the individuals who constitute it, creating a new critical consciousness and self-consciousness. The surge of recognition for Golub's art reflects that changed horizon of expectations, a new ideology or personal commitment and social criticality (1985, 3-5).

Pincus-Witten does not value Golub's paintings because he thinks that Golub's attitude toward his art is shallow and simply reflects the prevailing social attitude. Golub's works also are not new to the history of art. His imagery is derived from the kind of social realism practiced (more successfully) by artists like Ben Shahn. He writes:

> "so as familiar a ploy is the tired sloganeering of Golub. Much of it seems to me a continuation of the Conceptual mode one used to meet in the captioned photograph or journal entry revivified through a new model in Longo. 'Remember Story Art or Word Art.' The artist of social protest who becomes a success is rather like a silent screen star doing a comic turn, Golub as Chaplin. The hidden agenda here is to note the same bad faith, an ambivalence that permeates Leon's new paintings . . . It is all so cliched . . . 2-D design shot through with a social message." (1986,44-45.)

Preparing to teach the lesson

First obtain slides or prints of Golub's works. Because critics refer to them, these particular paintings are recommended, but are not essential to the lesson: *Gigantomachy III*, 1966; *Vietnam I*, 1972; *Vietnam III*,

1974, and *Four Blacks*, 1985. The more paintings you can show the students, the better. Golub's paintings can be located in libraries with books about contemporary art. Obtain the full texts of critics' writings from the library so that students have access to them.

The lesson

Show students several of Golub's works and ask them to jot down their initial reactions to the paintings. Moderate a discussion of their reactions. Introduce, as necessary for an entry-level understanding of the paintings, historical data about world history and the artist. Read with them the three essays by the critics.

These questions can guide students in their reflective reading: Does the critic judge Golub's paintings positively or negatively? Where in the essay does the critic indicate judgments? Summarize the critic's judgmental statements. What reasons does the critic offer in support of judgments?

While hearing reports about the critic's writings, the teacher can make lists on the board containing matters about which the critics agree and disagree. Try to decipher, as a group, implicit and explicit criteria the critics hold. List these for students to see. Finally, ask students to individually decide which critic's judgment is the most convincing to them, and why, as a prelude to a summary discussion or critical writing.

Variations on the lesson

Depending on time and sophistication of your students, you might try variations in which you simplify the lesson by attending to only one critic and carefully examining his writing about Golub's work, inviting students to agree or disagree with the critic. Alloway is the easiest of the three to read. You could focus either on Alloway or Kuspit, both of whom admire Golub's work, and contrast their views to Pincus-Witten's, who does not value the paintings. You can devote separate class sessions about each critic's response to the paintings, or you could break the class into three small groups, each assigned to decipher an essay of one of the critics. The groups can summarize for the whole class what each critic is arguing.

Evaluating what the students have learned

The following questions provide a basis for assessing the students' learning and understanding of the writings of contemporary critics.

Were students able to identify similarities and differences among the three critics' criteria for evaluation?

Were students able to reasonably defend their agreements and disagreements with the critics?

Are students now more interested in reading other critics?

Glossary of Terms

Abstract Expressionism (mid-1940s though 1950s, United States): an aspect of abstract art in which the physical subject is abandoned for one which is purely emotional or intellectual. The artist expressed a feeling or an idea solely by means of form, line or color and without direct reference to subject-matter. Abstract Expressionism was the first art movement with joint European-American roots. Representative artists are Jackson Pollock and Willem DeKooning.

avant-garde: a term used about artists who are experimental, innovative, and otherwise ahead of the established art of the time.

Conceptual art: (mid-1960s through 1970s, international): art as a concept or idea, rather than material object. Conceptual artists reacted against the increasingly commercialized art world of the 1960s and the Formalism of postwar art, and especially the impersonality of Minimalism. Representative artists are Sol Lewitt and Mel Bochner.

criterion: (pl., criteria) a standard on which a judgment or decision may be based.

Formalism: is generally believed to imply an artistic or interpretive emphasis on form rather than content. It explains the work of

artists who primarily celebrate "formal" qualities: surfaces, materials, relationships of art elements. It is art about art. Although philosophical debates about form were initiated in ancient Greece, the concept of formalism is generally associated with Modern art and especially with the critics Clive Bell, Roger Fry, and Clement Greenberg. The formalist approach dominated art criticism and modernist thought after World War II. Especially, Clement Greenberg's influence rose along with that of American art, chiefly Abstract Expressionism in the 1950s and later manifestations of New York School of painting and sculpture.

ideology: a systematic body of concepts esp. about human life or culture.

Minimalism: (also referred to as "ABC Art," mid-1960s to mid-1970s, primarily the United States) implies the movement in which an artist was entirely concerned with reducing painting and sculpture to the bare essentials of geometric abstraction: combinations of geometric shapes, colours and textures. As a reaction to romantic and biographical Abstract Expressionist style, it was a deliberately inexpressive art which was not intended to represent any object or emotion, either for the artist himself or the spectator. Much of minimal art takes the form of sculpture, which eliminated representational imagery, pedestals, sometimes even the artist's touch, and typically produced by industrial fabricators in steel and plastic. Representative artists are Donald Judd and Richard Serra.

Modernism: refers to the style and the philosophy of art produced during 1860s through the 1970s. Mid-nineteenth century Parisian painters, Gustave Courbet and Edouard Manet rejected the depiction of historical events in favor of portraying contemporary life. Their allegiance to the new was embodied in the concept of avant-garde, a military term meaning "advance guard." Avant-garde artists began to be regarded as ahead of their time. This progressive reading of modern art posed a directed line of influence running from Impressionism to Minimalism in 1970. The characteristics of modernism are: belief in the idea of progress, a "tradition of the new," which encouraged artists to innovate and experiment; an emphasis on high art and self-expression; art separated from culture; artworks as precious objects; a belief in the purity of medium and technique; an opposition to art produced for mass consumption.

Neo-Expressionist: (also referred to as "Bad Painting," late 1970s to mid-1980s; worldwide phenomenon in Germany, Italy and America). Neo-Expressionism was a reaction against Minimalism, Conceptualism, and Photo Realism. The Neo-Expressionists adopted traditional formats of easel painting and cast and carved sculpture and returned to brash and emotive artworks. Their art offered violent feeling expressed through previously taboo means including gestural paint handling. Representative artists are Julian Schnabel, Francesco Clemente, and Anselm Kiefter.

Photo-realism: (Sharp-Focus Realism, Super-Realism, Mid-1960s to mid-1970s, Primarily the United States; in Europe, Hyper-Realism). Originally photo-realism involved an artist interested in subjects from everyday life and sharp focus in a transferred process: the artist took a photographic image and translated it, usually enlarging it in the process, into a painting. Super-realism or hyper-realism relies for its effect on imitating the highly detailed and sharply defined images of a photograph. Representative painters: Richard Estes; Chuck Close; sculptors: Duane Hanson and John DeAndrea.

Pop Art: (late 1950s to 1960s; a movement of British origin, but principally associated with the United States) was a reaction to Abstract Expressionism's "total inwardness" (the autobiographical, and obsessive nature of Abstract Expressionist painting), and turned outward toward environment. It emphasized mass-produced objects and popular images of the consumer society. Popular culture provided subjects for Pop artist Andy Warhol's soup cans and silkscreened prints of Marilyn Monroe; Roy Lichtenstein's paintings of comic strips; Claes Oldenburg's large-

scale monuments of commonplace objects like clothespins. It challenged the notion of the fine arts, insisting that common culture was as valid as fine art.

Postmodernism: (1960s through present) refers to movements in the arts that replace Modernism. Postmodernism is usually described as beginning with Pop Art of the 1960s and continuing to the present. Postmodernists are united in their appropriation of images from past cultures, popular mass cultures, and in their opposition to the tenets of High-Modernism, or Formalism. Building directly on the Pop, Conceptual, and Feminist art innovations of the 1960s and 70s, Postmodernist architects and artists have revived various genres, subjects, and effects that have been scorned by modernists. Representative architects are Philip Johnson and Michael Graves. Representative artists are Barbara Kruger, Cindy Sherman, and Robert Longo.

propaganda: the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution.

Realism: (Originated in mid-nineteenth century in France) a movement concerned with depicting the world as it appears. Realism concerns itself and typically concentrates on mundane or squalid objects, scenes, events and people.

social alienation: a withdrawing or separation of persons or their affection from the values of their society.

social protest (or social comment): refers to artists who create objects that at times demand social change and at times display social injustices.

Resources and References

Readings

Alloway, L. (1974a, October). "Leon Golub: Art and politics." *Artforum, 13*(2), 66-71.

Kuspit, D. (1981, May). "Leon Golub's murals of mercenaries aggression, 'resentment,' and the artist's will to power." *Artforum, 14*(9), 52-57.

Kuspit, D. (1985). *Golub: Existential/activist painter*. New Brunswick, NJ: Rutgers University Press, 3-6.

Pincus-Witten, R. (1986). "Entries: the view from the Golub heights." *Arts Magazine, 61*(7), 44-45.

Key Artworks of Leon Golub

Four Blacks (1985). Acrylic on linen, 120" x 191."

Vietnam III (1974). Acrylic on canvas, 120" x 480."

Vietnam I (1972). Acrylic on canvas, 120" x 336," collection of the artist.

Gigantomachy III (1966), acrylic on canvas, 114" X 212," collection of Ulrich E. Meyer and Harriet C. Horwitz, Chicago.

Slides and prints of Golub's paintings

Contact the Josh Baer Gallery, 476 Broome St. 3rd Floor, New York, New York 10013. Tel: (212) 431-4774, FAX 431-3631

Reference for Terms

Atkins, R. (1990). *Art speak: A guide to contemporary Ideas, movements, and Buzzwords*. New York: Abbeville Press.

Reynolds, K. & Seddon, R. (1981). *Illustrated dictionary of art terms: A handbook for the artist and art lover*. New York: Peter Bedrick.

For an expanded version of this lesson, see Lee, S-Y. (1993). "Professional criticism in the secondary classroom: Opposing judgments of contemporary art enhance the teaching of art criticism." *Art Education, 46*(3), May.

The Critic as Empathetic Other

Cynthia Taylor
Nova Scotia College of Art and Design

There is a long-recognized and fundamental contradiction implicit in the practice of art educators: "Arts curricula and arts teaching frequently remain external to the pupil's expressive acts" (Witkin, 169). Too often "talk about art" becomes a purely external, after-the-fact commentary that brings about closure rather than an expansion of inquiry that characterizes creative endeavors.

I work with majors studying art education in an integrated program. These students are either working toward their BFA in art education, or already have fine arts degrees. They all demonstrate art competencies. As part of their studio work, they also have undergone countless "critiques" in which "talk about art" has led to more-or-less informed judgment about the quality of their productions. We attempt to have students become more sensitive to their own artistic processes as ongoing inquiry, so that they might draw upon their personal insights and sensibilities when they come to work with others. We have found that we must help them see that criticism, rather than being a process of separation and alienation, may be "energized into creative responsibility" (Steiner, 15). Our approach promotes a new sense of criticism, that views "judgment as an act of controlled inquiry [which] demands a rich background and a disciplined insight" (Dewey, 300). We see the function of criticism as "the reeducation of perception of works of art" (324) and the critic as "the individual who has an enlarged and quickened experience, one who should make for himself his own appraisal" (324).

Background information

I am presently teaching Approaches to Teaching Drawing. I encourage students to be self-reflective about their own drawing process and try to help them become sensitive to the processes of others by engaging in an interpersonal process of reflection and exchange. I believe this will help them become more effective teachers. I ask them to work together as artist and critic engaging in a critical process of inquiry, response, and exchange as co-creators of a work of art.

Conducting the lesson

Students work in self-selected pairs: one is the artist, the other is the critic. The critic is to be a sympathetic witness to the process of a drawing being brought into form. The artist chooses a place, materials, and subject and initiates the process. The critic's role is to watch and respond to the unfolding of the process, silent but supportive, a participant-observer who, stepping into a very real, very privately based world, functions more as a nurturant-friend. . . since there is no direct access to the stream of consciousness operating within the unique expressive situation, all of the covert or internal material is inferred, indirect and tentative, requiring empathy and intuition in addition to the cultivation of a climate of trust (Beittel 1973, 120).

Several times during the procedure, and by agreement, the critic takes the artist's

drawing and makes a visual record by Xerox, tracing, photography, or video (figures 1.1-

Figure 1.1

Figure 1.2

Figure 1.3

Figure 1.4

Figure 1.5

Figure 1.6

1.6; 3.1-3.3). After a drawing is finished, the pairs reverse their roles and produce a second drawing. Finally, there is a mounted exhibition of completed drawings as well as a visual record of stages of the process and descriptive notes taken by the witness. For example:

6:45 Dan begins license plate, working in meticulous detail. Numbers put in, etc. Dan works enthusiastically, being absorbed by the task. (Mouth is slightly open. Tongue is between teeth and slightly protruding. Head is tilted.) Dan moves paper around to make areas of drawing he is working on more comfortably accessible.

8:22 Sighs, looks at drawing, sips beer. "It'll never be done," as he continues to add detail, then says, "but I'm going to call it done. The reason it will never be done is that the process of engagement always leaves you yearning for more." Smacks lips, looks at drawing again, and puts away pens at 8:24.

8:25 "Call it quits so that you don't overwork it!" Then goes on to do more hatching, on patrons at bar. "There, it's done." Redoes glass on table. "No shadow on elbow" as he adds to it. (Figure 1.6)

The exhibit provides a rich opportunity for participants to respond to the visual and written material and to talk together. Students can see and begin to respect the infinite varieties of ways by which individuals work. They note evident differences in formal characteristics and qualities of the drawings in the varied choice of materials and techniques. The differing personal tempos and almost-tangible quality of attention brought to the task usually surprises them. They remark with interest on how some artists choose to work in noisy, social settings while others can only be productive in spaces which are quiet, contemplative retreats. They talk together about the place of language in the creative act: how some artists are able to speak effortlessly, describing to the other (and oneself) about the process as it is unfolding, while others are wrapped in silence, engaging in inner language—uncomfortable about any intrusions into their meditative space. They are interested in the various strategies and rituals for initiating work in art and in aesthetic decisions made along the way.

Some pairs chose to break the rules, or to reinterpret the instructions. One couple decided to work simultaneously on the same drawing—a mural. They set up a video camera as a silent witness and engaged in

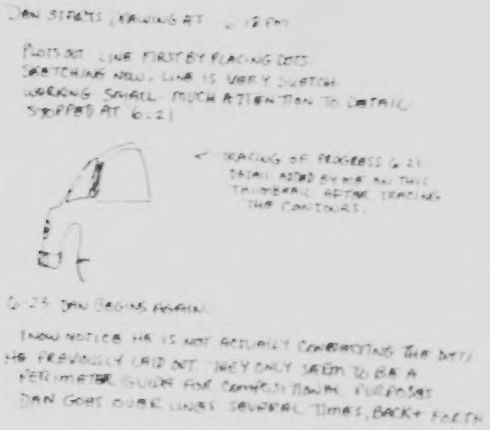

DAN STARTS DRAWING AT @ 12 PM
PLOTS OUT LINE FIRST BY PLACING DOTS
SKETCHING NOW. LINE IS VERY SWITCH
WORKING SMALL. MUCH ATTENTION TO DETAIL
STOPPED AT 6:21
TRACING OF PROGRESS @ 21
DETAIL ADDED BY ME ON THIS
THUMBNAIL AFTER TRACING
THE CONTOURS.
6:24 DAN BEGINS AGAIN.
I NOW NOTICE HE IS NOT ACTUALLY CONNECTING THE DOTS
HE PREVIOUSLY LAID OUT. THEY ONLY SEEM TO BE A
PERIMETER GUIDE FOR COMPOSITIONAL PURPOSES
DAN GOES OVER LINES SEVERAL TIMES, BACK + FORTH

Figure 3.1

Figure 2.1

Figure 2.2

Figure 2.3

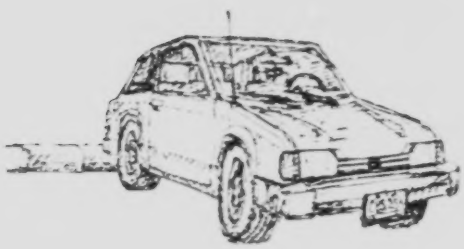


Figure 3.2

Figure 3.3

BEST COPY AVAILABLE

conversation about the process as they drew. Later, as they viewed the tape, they remarked on the difficulty of making adjustments to each other's working style and subject. They were able to engage in critical activity about the critical process producing an example of metacriticism.

A student without a partner acted as artist and critic at the same time. Coming in and out of the creative and critical processes, she engaged in conversation with herself as critic and artist. Another spoke of feeling resentment after "giving up" his own preferences for those of his more decisive, aggressive partner. He stated emphatically how he would take care, as a teacher, not to impose his own preferred behaviors on his students.

Without exception, participants spoke of their sense of privilege of being invited to enter the intensely private world of the artist, and also to be befriended by an empathetic critic, who helped them discern the value of their own way of working. This point affirms Ken Beittel's (1972) observation that "the process of being understood—even vaguely or non-verbally—appears to be greatly liberating and facilitating to those we have worked with" (90).

This lessons contribute a new and richer understanding of the vibrant potential relationship of art-making and critically responding, because we lay hold of the full import of a work of art only as we go through in our own vital processes what the artist went through in producing the work. It is the critic's privilege to share in the production of this active process. (Dewey, 325).

References

Beittel, K. (1972). *Mind and context in the art of drawing*. New York: Holt, Rinehart, Winston.

Beittel, K. (1973). *Alternatives for art education research: Inquiry into the making of art*. Dubuque, Iowa: Brown.

Dewey, J. (1958). *Art as experience*. New York: Capricorn Books, G. P. Putnam's Sons.

Steiner, G. (1989). *Real presences*. Chicago: University of Chicago Press.

Witkin, R. (1979). *The Intelligence of feeling*. London: Heinemann Educational Books.

Amy's Crits

Amy Snider

BEST COPY AVAILABLE

BEST COPY AVAILABLE

110

BEST COPY AVAILABLE

grandfather just died this summer and we are again going on as usual. These two men were the ones who really enjoyed these events. They were the ones who cooked and prepared and carved and served, laughed, sang, danced, and gave us all a reason to be thankful. There is a lot to continue giving thanks for, as there will always be as long as we are a family. But I believe we have to find different ways in which to do so.

"Bravo!! [illegible] - You took the assignment and turned it into an opportunity to figure out your ambivalence to the holiday and your family. Your description had a lot of wonderful details in it. LOVE THE PHOTOS!"

I have purposefully left out from my letter a description of the two specific classes in which I am. Suffice it to say that they included a discussion of sections of Elliot Eisner's books, *The Educational Imagination* (1979) and *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice* (1991), Edmund Feldman's chapter, "Mastering the Technicians of Art Criticism" in *Becoming Human Through Art: Aesthetic Experience in the School* (1970), "Evaluation and Recognition of Student Performance" in *Encouraging Creativity in Art Lessons* by George Szekely (1988), and your book *Critical Issues in Photography* (Barrett, 1990).

Before turning off the computer, I called up my own personal critiques, those people over the years who have helped me see my work with fresh eyes. Naturally, their comments and my own continual reassessment have necessitated more drafts of this letter than could be dreamt of in your planning.

And now, I send it off to you, my final critic or editor. Will it be published? In what form? That is the question. A real letter will follow.

Sincerely,
Amy

112

February 28, 1991

Hey,

Thanks for your contribution. I like it. I like that it is a break from the traditional lesson plan format. I hope teachers take the time to read it and then apply it to their own situations. I can read your personality in it, which is fun for me, and I wonder if others will pick up on the "you" in this "lesson." ("Let-Art-Criticism," for example, might be pushing it.) An important part of criticism, I think, is personal response to artworks, and especially personal responses to canvases and the persons behind the canvases. I like how personal your students are with you, as evidenced in their writing, and how responsive you are to them. Criticism that gets coldly analytic is unengaged and counter to the art spirit.

I like the analogy of critic and editor; it's accurate in the sense of the teacher as critic who tries to help students better shape what they want to say. It's not accurate in the sense that editing is a private venture between editor and author (except when it goes public like this) of which the author is unaware, whereas critics write for publics, and editors edit for publics, but reserve their remarks just for their writers.

Thanks for mentioning my book. That's nice of you. It gives me a chance to say that I have a new one -- Criticizing Art, also published by Mayfield (1994). It's a book for college students like yours and will be ideal for teachers.

Thanks again for this contribution to the book, but where's the "real letter" that's supposed to follow?

Terry

BEST COPY AVAILABLE

References

Barrett, T. (1994). *Criticizing art: Understanding the contemporary*. Mountain View, CA: Mayfield.

Barrett, T. (1990). *Criticizing photographs: An introduction to understanding images*. Mountain View, CA: Mayfield.

Eisner, E. (1979). *The educational imagination*. New York: Macmillan.

Eisner, E. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillan.

Feldman, E. B. (1970). *Becoming human through art: Aesthetic experience in the school*. Englewood Cliffs, NJ: Prentice-Hall.

Hall, E. (July, 1981). Our children are treated like idiots. *Psychology Today*.

Lobel, A. (1970). *Frog and toad are friends*. New York: Harper & Row.

McEachern, I., & Snider, A. B. (1988). Dear Amy. *NSCAD papers in art education*. Halifax: Nova Scotia College of Art Education, 31-37.

Magritte, Rene. (1928-29). *The wind and the song*.

Szekely, G. (1988). *Encouraging creativity in art lessons*. New York: Teachers College Press.

[1] I first used this format in 1988, in a piece I wrote with Isla McEachern for the NSCAD papers in art education called "Dear Amy."

ERIC Resources on Art Criticism

This select, annotated bibliography is drawn from the Educational Resources Information Center (ERIC) database. ERIC is an information system of the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education. ERIC documents are abstracted monthly in ERIC's *Resources in Education (RIE)* index. *RIE* indexes are available in more than 850 libraries throughout the country. These libraries may also have a complete collection of ERIC documents on microfiche for viewing and photocopying. Most ERIC documents may be purchased from the ERIC Document Reproduction Service (EDRS), 7420 Fullerton Road, Suite 110, Springfield, VA 22153-2852, in microfiche. Some documents may also be available in paper copy. The telephone numbers are 800/443-3742 or 703/404-1400. The FAX number is 703/440-1408. When ordering by mail, be sure to include the ED number, specify either microfiche or paper copy, if available, and enclose a check or money order.

The types of documents in this annotated bibliography are art education frameworks of state-level departments of education, studies of the teaching and learning of many of the different aspects of art education, and reports with recommendations about how to improve teaching and learning of these subjects. The documents listed below are not an exhaustive listing of the relevant items in the ERIC database. Rather, they are representative to the best documents on art education, which can be found in the ERIC database.

All of the journal article annotations, which include EJ numbers, appear in *Current Index to Journals in Education (CIJE)*, published on a monthly basis, is available at larger libraries throughout the country. The annotations are intended to briefly describe the contents of the articles in general terms. Therefore, it is suggested that the reader locate the entire article in the journal section of a larger public or university library. Reprints of the article may be available from University Microfilms International (UMI), 300 North Zeeb Road, Ann Arbor, MI 48106, 800/732-0616.

Readers are encouraged to complete their own searches of the ERIC database to discover new items which are constantly being added to the system. Educators will find these documents and articles valuable resources for fostering understanding, application, and evaluation of the wealth of information being published on art education.

AN: EJ479369
AU: Aber,-M.-Elaine; And-Others
TI: "Improving Instruction in Elementary Schools."
JN: *Teaching-Exceptional-Children*; v26 n3 p42-43,46-50 Spr 1994

AB: This article explores the possibility of linking essential skills within elementary content areas to Algozzine and Ysseldyke's model of effective instruction. Specifically, suggestions are offered for using handwriting and art to express ideas and feelings. The suggestions address the teaching principles of motivating students and providing relevant practice. (JDD)

AN: EJ466167
AU: Anderson,-Tom
TI: "Drawing upon the Eye, the Brain, and the Heart."
JN: *Art-Education*; v45 n5 p45-50 Sep 1992

AB: Argues that drawing in art is a visual, intellectual, and emotional act. Provides suggestions for helping students understand these three perceptions. Discusses the impact on curriculum design in art education. (CFR)

AN: EJ419167
AU: Arenas, -Amelia
TI: "Instructional Resources: Is This Art?"
IN: *Art Education*; v43 n5 p25-28, 45-49 Sep 1990

AB: Provides six lesson outlines to help teachers motivate high school students to discuss basic questions about the meaning and function of art, aesthetic responses cultural context, and artistic skill. Illustrates artwork from the Museum of Modern Art by Marcel Duchamp, Pablo Picasso, Jackson Pollock, and Meret Oppenheim. (KM)

AN: ED324257
TI: ART EDUCATION: COMMON CURRICULUM GOALS.
CS: Oregon State Dept. of Education, Salem.
PY: 1990
NT: 39 p.

AB: This publication defines and outlines the state of Oregon's common curriculum goals for art education, an area of study that addresses the components of art productions, art heritage, aesthetics, and art criticism. An overall goal for each one of these four strands is established, and content specific knowledge and skills that students should possess by the time they complete a particular grade level are enumerated. A fifth strand addresses those essential learning skills viewed as necessary to a student's success in learning about art and not specifically addressed in the previous four strands. This fifth strand focuses on goals in communication skills.

AN: ED367587
TI: ARTS EDUCATION RESEARCH AGENDA FOR THE FUTURE.
CS: Pelavin Associates, Inc., Washington, DC.
PY: 1994
AV: U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, DC 20402-9328.
NT: 52 p.

AB: This document presents the arts education research agenda that emerged from a national conference on arts education. The conference was attended by key researchers in each of the arts education disciplines, arts educators, artists and artist teachers, representatives of arts institutions and organizations, and persons from groups and organizations that influence the priorities, development, and conduct of research efforts. The agenda was developed to articulate the many unanswered questions in three main areas of arts education: (1) curriculum and instruction; (2) assessment and evaluation; and (3) teacher education and preparation. The document consists of five parts plus notes, a bibliography, and an appendix of conference participants. The first section is an introduction of this field generated document, discussing trends in U.S. education that influence arts education. The second chapter on curriculum and instruction discusses what should be taught and how. The third chapter is on assessment, and the fourth on teacher education and preparation. The last chapter is on continued collaboration. (DK)

AN: ED334138
TI: BASIC SKILLS: VISUAL ARTS.
CS: Kentucky State Dept. of Education, Frankfort.
PY: 1989
NT: 62 p.

AB: A curriculum guide for the visual arts is presented. The goal of elementary and middle school educationin the four arts disciplines is the development of basic understanding and skills by every student. In secondary education the aim is to continue a sequential curriculum for those students who study the arts. This document is intended as a guide for local school districts in their development of a detailed K-12 curriculum.

AN: EJ475082
AU: Bates,-Marilyn
TI: "Imitating the Greats: Art as the Catalyst in Student Poetry."
JN: *Art-Education*; v46 n4 p41-45 Jul 1993

AB: Argues that student creative writing is stimulated by painting and other visual art. Describes a seven-step process in which students view painting and other visual arts and then write poetry. Includes suggested artworks and excerpts of poetry written by students. (CFR)

AN: ED359110
AU: Bernson, Mary-Hammond; Goolian,-Betsy
TI: MODERN JAPAN: AN IDEA BOOK FOR K-12 TEACHERS. [REVISED.]
CS: National Clearinghouse for United States-Japan Studies, Bloomington, IN.
PY: 1992
AV: Publications Manager, Social Studies Development Center, Indiana University, 2805 E. 10th Street, Suite 120, Bloomington, IN 47405 ($6 plus $2, handling and shipping).
NT: 117 p.; Revision of a 1984 publication published by the Washington State Office of the Superintendent of Public Instruction.

AB: This collection of supplementary lessons about Japan is organized into four sections: writing skills; visual arts; games, music, and other arts; and social studies. Each lesson lists appropriate grade level, objective, materials needed, time required, and procedure. The following titles from each section are representative of the lessons: Writing Skills: Descriptive writing, Writing Japanese stories, Hiroshima—introduction to a unit; Visual Arts: Duruma-San, Kokeshi dolls, What is a Japanese family crest?; Games, Music and Other Arts: National anthem of Japan, Japanese folktales; Social Studies: Geography of Japan, Ethnocentrism, Washington's trade with Japan. This guide also includes tips on Japanese pronunciation and a list of selected resources for teaching about Japan. (DB)

AN: EJ453911
AU: Blizzard,-Gladys-S.
TI: "Come Look with Me: Exploring Landscape Art with Children."
JN: *American-Educator:-The-Professional-Journal-of-the-American-Federation-of-Teachers*; v16 n3 p23-31 Fall 1992

AB: Describes and provides samples from a book on art appreciation by looking at landscape paintings with children. Reproduces four paintings, offers questions to use with students, and presents information on the artists and their pictures. The paintings are by George Inness, Henri Rousseau, Stuart Davis, and Edward Hopper. (JB)

AN: EJ463826
AU: Boccardi,-Robert
TI: "The Artist's Dilemma: A Drama-in-Education Study in Censorship."
JN: *Drama-Theatre-Teacher*; v5 n3 p13-17 Spr 1993

AB: Offers several class activities that help high school students examine the diverse aspects of censorship and freedom of artistic expression. (SR)

AN: EJ467896
AU: Braaten,-Ann-W.; Ellingson,-Susan-Pierson
TI: "Art from the American Indians of the Plains and Woodlands Regions."
JN: *Art-Education*; v45 n6 p25-33 Nov 1992

AB: Presents two elementary school level lessons in art education based on the art and culture of American Indians from the Plains and Woodlands regions. Includes objectives, instructional strategies, and evaluation suggestions for each lesson. Provides four color prints of American Indian artifacts used in the lessons. (CFR)

AN: EJ467837
AU: Brighton,-Christopher
TI: "History and Practice on a Fine Art Course."
JN: *Journal-of-Art-and-Design-Education*; v11 n3 p303-26 1992

AB: Discusses problems in the teaching of art history to art students. Reports on a study in which student analysis and categorization of their own paintings and paintings of other artists became the primary activity of an art history course. Concludes that this approach enhances the use of art history as a source for students' own creative work. (CFR)

AN: EJ475249
AU: Bullard,-Sara
TI: "New Visions."
JN: *Teaching-Tolerance*; v2 n2 p46-49 Fall 1993

AB: Describes a teacher's experiences and accomplishments teaching art expression to visually impaired children, whose ability to create art and delight in so doing demonstrate that they may have sight loss but are not impaired in imagination. Special techniques for helping these students are described. (SLD)

AN: EJ482490
AU: Cahan,-Susan; Kocur,-Zoya
TI: "Contemporary Art and Multicultural Education."
JN: *Art-Education*; v47 n2 p25-33 Mar 1994

AB: Argues that much of what is used currently to teach about multiculturalism in art consists of art made "long ago" or "far away." Presents four contemporary art works incorporating elements of mass media, popular culture, and diverse artistic traditions. Includes four full-page color photographs of the art works. (CFR)

AN: EJ478538
AU: Chia,-Jane; Duthie,-Birnie
TI: "Primary Children and Computer-Based Art Work: Their Learning Strategies and Context."
JN: *Art-Education*; v46 n6 p23-26,35-41 Nov 1993

AB: Describes an experimental set of workshops in which primary age children used computers to create visual images. Concludes that using computers to create student artwork offers significant opportunities for primary and elementary art education. (CFR)

AN: ED354208
AU: Clark, -Gilbert; Maher,-Kevina
TI: CONTEMPORARY MATERIALS FOR TEACHING NEW ASPECTS OF ART EDUCATION. A RESOURCES REVIEW.
CS: Adjunct ERIC Clearinghouse for Art Education, Bloomington, IN.; Getty Center for Education in the Arts, Los Angeles, CA.
PY: 1992
AV: Publications Manager, Social Studies Development Center, Indiana University, Bloomington, IN 47405.
NT: 114 p.

AB: This document is an annotated bibiliography of currently available instructional materials and resources for use in art education. As teachers strive to implement new emphases on content and learning experiences related to newer aspects of art education such as aesthetics, art criticism, and art history, as well as creative art experiences, they are asking many questions concerning what kinds of instructional resources they can use to enrich existing creative arts or art production curricula.

AN: EJ466166
AU: Clarke, Mary; Erickson, Elizabeth
TI: "The Terra Museum of American Art."
JN: *Art Education*; v45 n5 p25-27,41-45 Sep 1992

AB: Presents lesson plans for grades K-3 based on 4 well-known paintings. Discusses historical background and cultural impact of the paintings. Provides student activities and assessment suggestions. (CFR)

AN: EJ402923
AU: Cole, Elizabeth; Schaefer, -Claire
TI: "Can Young Children Be Art Critics?"
JN: *Young-Children*; v45 n2 p33-38 Jan 1990

AB: Presents a teaching approach developed by Edmund Feldman that encourages young children to talk about art through guided discussion. A dialogue with a small group of four- and five-year-olds about the painting, "The Countess of Sussex and Her Daughter," by Thomas Gainsborough, is included.

AN: EJ476800
AU: Collins,-Elaine-C.; Chandler,-Susanne
TI: "Beyond Art as Product: Using an Artistic Perspective to Understand Classroom Life."
JN: *Theory-into-Practice*; v32 n4 p199-203 Fall 1993

AB: Education needs to move away from the existing product approach to the arts in classrooms. The article highlights some benefits of adopting a more unified approach to the arts and demonstrates how various theories of art might provide useful metaphors for teachers as they continue to explore educational questions. (SM)

AN: EJ445263
AU: D'Ignazio, Fred; Blau, Cheryl
TI: "Why Should You Teach with TV."
JN: *Instructor*; v101 n7 p40-42 Mar 1992

AB: A classroom teacher and media expert explain why television reaches students in ways that other media cannot or brings the curriculum to life, speaks to today's students, and is immediate. The article includes tips for taking advantage of the channels. A sprint

AN: EJ446612
AU: Darst,-Diane-W.
TI: "Instructor Gallery. Still Life in Bloom."
JN: *Instructor*; v101 n8 p84 Apr 1992

AB: The article presents ideas for using Van Gogh's painting, "Irises," to teach elementary students about floral still lifes and the use of space, light, and other aspects of composition. It includes a poster of "Irises" along with suggestions and activities for using it to explore the elements of art. (SM)

AN: EJ478535
AU: Day,-Michael-D.
TI: "Response II: Preparing Teachers of Art for Tomorrow's Schools."
JN: *Bulletin-of-the-Council-for-Research-in-Music-Education*; n117 p126-35 Sum 1993

AB: Responds to Arthur Efland's analysis of the relationship between current theories of teaching and learning and preservice art teacher education. Asserts that the cultural pluralism of today's schools is a significant factor in curriculum planning for art education. Discusses three characteristics of successful art teachers. (CFR)

AN: EJ446519
AU: Eder,-Elizabeth-K.
TI: "Architecture from the Inside."
JN: *Art-Education*; v45 n1 p25-28,49-55 Jan 1992

AB: [illegible]

AN: EJ475798
AU: Epstein,-Terrie-L.
TI: "The Arts of History: An Analysis of Secondary School Students' Interpretations of the Arts in Historical Contexts."
JN: *Journal-of-Curriculum-and-Supervision*; v9 n2 p174-94 Win 1994

AB: By interpreting several historical poems, paintings, and songs, students can construct complex conceptions of broad historical contexts in which the primary sources developed. Excerpts are provided from a study involving student interpretations of various narratives, songs, or folktales created by enslaved African Americans in the nineteenth-century South. Integrating the historical arts into history instruction enriches and enlivens student understanding. (MLH)

AN: EJ477399
AU: Ernst,-Karen
TI: "Writing Pictures, Painting Words: Writing in an Artists' Workshop."
JN: *Language-Arts*; v71 n1 p44-52 Jan 1994

AB: Provides words and pictures to help understand how the concept of the artists' workshop can enhance writers' workshops in the elementary or middle school classroom. (RS)

AN: EJ467942
AU: [illegible]
TI: [illegible]

AN: EJ475095
AU: Flannery,-Maura-C.
TI: "Teaching about the Aesthetics of Biology: A Case Study on Rhythm."
JN: *Interchange*; v24 n1-2 p5-18 1993

AB: Investigates the role of aesthetics in biological inquiry and in appreciation of the concepts of biology. The paper focuses on the role of rhythm in biological process and in aesthetic experience, offering teachers background in the aesthetics of biology so they can better include aesthetic aspects of the science in teaching. (SM)

AN: EJ476712
AU: Gaidamak,-A.; Tittanen,-T.
TI: "The Social-Ecological Ideal."
JN: *Russian-Education-and-Society*; v34 n11 p43-57 Nov 1992

AB: Argues that it is essential for preschool education to explore environmental and ecological values. Discusses cognitive development of socio-ecological knowledge at three age levels. Asserts that folk tales provide good examples of ecological values because beauty usually triumphs over ugliness and good over evil. (CLR)

AN: EJ472416
AU: Grunig,-Kyl
TI: [illegible]
JN: [illegible]

AN: EJ475081
AU: Grisham,-Esther-E.
TI: "Four Self Portraits."
JN: *Art-Education*; v46 n4 p25-28,37-40 Jul 1993

AB: Presents classroom lessons based on four self-portraits found in the Art Institute of Chicago. Provides background information, discussion questions, and activities for each portrait. Includes full-page color reproductions of the paintings. (CLR)

AN: EJ482396
AU: Guay,-Doris-M.-Pfeuffer
TI: "Cross-Site Analysis of Teaching Practices: Visual Art Education with Students Experiencing Disabilities."
JN: *Studies-in-Art-Education*; v34 n4 p222-32 Sum 1993

AB: Reports on a study of instructional strategies and classroom techniques used by art teachers for children with disabilities. Finds that in both segregated and integrated art education settings, a balanced, comprehensive art education program is possible with all students. (CLR)

AN: ED363333
AU: Gnezdilov,-David-G.
TI: PREPARING TEACHERS FOR USING INSTRUCTIONAL TELEVISION IN DIVERSE CULTURAL SETTINGS.

1990, a team of researchers at Northern Illinois University (De Kalb) began to compile findings from a study of the most critical audience factors with impacts on the design and delivery of instruction for international learners in higher education in the United States. These findings will be incorporated into bulletins, titled "Culturefax," that will be distributed to interested parties to highlight areas of concern. Pilot Culturefax bulletins have been produced relating to the Philippines, Thailand, and Indonesia. Interactive programs are being developed to accompany future Culturefax bulletins. Several basic rules are presented for the integration of television into instruction (i.e., selecting the programming carefully, excerpting the most useful parts, planning the use of the video, and preparing the audience for the experience). It is also necessary to follow up the video experience and to evaluate its use. Guidelines are presented for a viewing group activity that will allow participants to discuss the use of the medium. Educators must assume leadership roles in the use of instructional television. (SED)

AN: EJ466165
AU: Guilfoil,-Joanne-K.
TI: "Art and Built Environment Education: Sidewalks as Art Education."
JN: *Art Education*; v45 n5 p17-24 Sep 1992

AB: Defines the built environment as both subject [illegible] Suggests that sidewalks and urban

AN: EJ478539
AU: Guip,-David
TI: "Sacred Relics, Ritual Objects: Instructional Resources from the Toledo Museum of Art. Instructional Resources."
JN: *Art-Education*; v46 n6 p27-34 Nov 1993

AB: Asserts that understanding cross-cultural issues has become one of the most important concepts in multicultural education. Presents two pairs of artworks that each juxtapose African and European religious traditions. Includes four full-page, color depictions of the artworks and teaching suggestions. (CFR)

AN: EJ476806
AU: Handerhan,-Eleanor-C.
TI: "Literacy, Aesthetic Education, and Problem Solving."
JN: *Theory-into-Practice*; v32 n4 p244-51 Fall 1993

AB: Defines literacy to include literacies and examines literacies through the arts with a view of cognition and learning that explicates the differing forms of representation in aesthetic education. An expanded view of literacy learning is presented under the umbrella of problem solving. The article discusses classroom practice. (SM)

AN: EJ476732
AU: Hellwege,-Pamela
TI: "Aesthetic Dialogue: Art and Interdisciplinary Curriculum."
JN: *Art Education*; v46 n5 p25-28,41-44 Sep 1993

AB: Presents four interdisciplinary classroom lessons based on artworks found in the Saint Louis (MO) Art Museum. Provides background questions to help students and suggestions for an interdisciplinary approach. Includes full-page, color photographs of two paintings, a mural fragment, and a pre-Columbian pottery jar. (CFR)

AN: EJ475021
AU: Henry,-Carole
TI: "Philosophical Inquiry: A Practical Approach to Aesthetics."
JN: *Art-Education*; v46 n3 p20-24 May 1993

AB: Contends that aesthetics can be be made understandable and relevant to students. Describes a classroom lesson in which middle school students learned about aesthetic theory through a hands-on activity. Includes instructional procedures and suggested art works for the activity. (CFR)

AN: EJ475022
AU: Henry,-David-J.
TI: "Image as Weapon."
JN: *Art-Education*; v46 n3 p26-27,37-41 May 1993

AB: Presents classroom lessons based on four art works designed to change people's minds and behavior. Provides full page color reproductions of each work of art. Includes information about the artist, questions to be asked about each art work, and suggested classroom activities. (CFR)

AN: EJ469621
AU: Herold,-James-M.
TI: "Lasting Impressions in Meteorology."
JN: *Science-Scope*; v15 n5 p14-17 Feb 1992

AB: Describes activities integrating science and art education in which students examine slides of impressionist paintings or photographs of meteorological phenomena to determine the weather conditions depicted and to make and defend weather predictions. Includes a reproducible worksheet. (MDH)

AN: EJ478540
AU: Hicks,-John-M.
TI: "Technology and Aesthetic Education: A Crucial Synthesis."
JN: *Art-Education*; v46 n6 p42-47 Nov 1993

AB: Contends that, as rapid social change and new technology change society, aesthetic considerations become more important. Discusses issues related to using computers and other educational technology in art education programs. Concludes that the overall importance of art education will increase with the expansion of the information age. (CFR)

AN: ED349057
AU: Hopkins,-Shannon; Kammer,-Gregory
TI: MEANING-MAKING THROUGH WRITING AND ART COLLABORATION.
PY: 1992
NT: 12 p.; Paper presented at the Annual International Conference of the National Institute for Staff and Organizational Development on Teaching Excellence and Conference of Administrators (14th, Austin, TX, May 24-27, 1992).

AB: In fall 1991 and spring 1992, an interdisciplinary art-and-writing collaborative project was initiated by an English instructor at Yakima Valley Community College (YVCC) and a graphics instructor at Everett Community College (ECC), both in Washington State. The project involved a graphics art class at ECC and a writing class from YVCC, pairing each art student with a "writing partner" and each writing student with an "art partner." Compositions produced by the writing students were distributed to the art students who responded by creating a piece of artwork inspired by the writing. The writing students then examined the artwork produced from their writing, and completed a written response to the piece.

AN: EJ459553
AU: Hunter,-Peggie
TI: "Teaching Critical Television Viewing: An Approach for Gifted Learners."
JN: *Roeper-Review*; v15 n2 p84-89 Nov-Dec 1992

AB: Two groups of gifted students in grades 5-8 were taught critical television viewing skills and video production, and a no-treatment group received only video production instruction. Students without critical viewing instruction performed just as well on a posttest of program content analysis but not as well on television form. (Author/JDD)

AN: EJ473654
AU: Hutchens,-Dorothy
TI: "Hooking Primary Children on Social Studies!"
JN: *Social-Studies-Review*; v32 n3 p32-37 Spr 1993

AB: Asserts that teaching social studies in the primary grades can be an exhilarating experience for teachers and encourages long-term interest in investigating the world among students. Maintains that cooperative learning, student research activities, integration of children's literature, writing and the arts, and the use of educational technology should be the basis for curriculum design in primary social studies. (CFR)

AN: EJ437350
AU: Kanjo,-Judith
TI: "Portrait of a Class in Search of Modernism."
JN: *English-Journal*; v81 n1 p32-34 Jan 1992

AB: Describes a teacher's modern literature class, where she encourages her students to write freely and to create cubist or abstract works of art. Describes the students' progress and asserts that their attempts to search for insight without having definite, preset answers is enough to help them appreciate modern literature. (PRA)

AN: EJ467839
AU: Kindler,-Anna
TI: "Discipline Based Art Education in Secondary Schools: A Possible Approach."
JN: *Journal-of-Art-and-Design-Education*; v11 n3 p345-55 1992

AB: Describes an secondary art education course using the principles of discipline-based art education (DBAE). Argues that art production techniques and studio art must be included with the DBAE approach for a successful program. Provides an overview of the course content and teaching methods used in the program. (CFR)

AN: ED334135
AU: Klecker-Higgins, Raymond
TI: MODEL LEARNER OUTCOMES FOR ART EDUCATION.
CS: Minnesota State Dept. of Education, St. Paul
PY: 1991
NT: 78 p.

AB: This document records the Minnesota Department of Education's philosophy of art education. The various chapters outline educational and learner values, discuss goals and program level learner outcomes in art education, address learner outcomes, and discuss the interrelationships of philosophies, rationales, curriculum models, and a day-to-day curriculum.

AN: EJ473206
AU: Kolbe,-Ursula
TI: "Co-Player and Co-Artist: New Roles for the Adult in Children's Visual Arts Experiences."
JN: *Early-Child-Development-and-Care*; v90 p73-82 1993

AB: Children's artistic and aesthetic development is fostered and their learning opportunities are maximized when the teacher plays an active, rather than passive, role within the context of the child-centered, process-orientated curriculum. Proposes that new understandings of children's artistic and aesthetic development be integrated with changing attitudes toward the role of the adult in children's play, particularly fantasy play. (MDM)

AN: EJ467903
AU: Lechner, -Judith V.
TI: "Picture Books as Portable Art Galleries."
JN: *Art-Education*; v46 n2 p34-40 Mar 1993

AB: Contends that picture books can be valuable resources for teaching art appreciation and criticism. Provides suggested activities keyed to specific books. Includes a bibliography of recommended picture books selected for this approach.

AN: EJ475023
AU: Lee,-Sun-Young
TI: "Professional Criticism in the Secondary Classroom: Opposing Judgements of Contemporary Art Enhance the Teaching of Art Criticism."
JN: *Art-Education*; v46 n3 p42-51 May 1993

AB: Presents an instructional unit containing five activities centered around paintings by Leon Golub. Helps students understand the processes of art criticism and the social context in which art works are analyzed and criticized. Provides guidelines and questions for a comparative analysis of three contemporary art critics. (CFR)

AN: EJ467338
AU: Lester,-Nita-C.
TI: "Can a Degree in Visual Arts Be Taught at a Distance?"
JN: *Distance-Education*; v14 n1 p27-39 1993

AB: Examines the need for and the feasibility of a visual arts degree through distance education based on experiences at the University of Southern Queensland (Australia). Highlights include a theoretical background and a survey of art educators that addressed methods of instruction, feedback, face-to-face contact, and assessment. (Contains 20 references.) (LRW)

AN: ED348328
AU: MacGregor,-Ronald-N.
TI: POST-MODERNISM, ART EDUCATORS, AND ART EDUCATION. ERIC DIGEST.
CS: Adjunct ERIC Clearinghouse for Art Education, Bloomington, IN.
PY: 1992
NT: 3 p.

AB: This ERIC digest explores aspects of post-modernism in art and art education. The adoption of post-modern attitudes by art educators must result in the generation of different, but no less difficult questions about the nature of formal education. Support for this argument comes from recent art education publications supplemented by relevant, but more general, material about post-modernism. A 9-item list of references is included. (Author)

AN: EJ467897
AU: MacGregor,-Ronald N.
TI: "A Short Guide to Alternative Assessment Practices."
JN: *Art-Education*; v45 n6 p34-38 Nov 1992

AB: Reviews alternative assessment practices in several nations and questions whether these techniques should be used in the United States. Focuses on moderation, a technique in which trained evaluators adjust grades to ensure equitable distribution among participating schools. Concludes that evaluation in art education presents special problems and that methods used by other nations may provide useful models. (CFR)

AN: EJ484196
AU: Matthews,-Catherine-E.
TI: "Interactive Video."
JN: *Science-Teacher*; v61 n3 p20-23 Mar 1994

AB: Explains how watching video clips of Richard Feynman helped students change their ideas regarding science, scientists, and society. (PR)

AN: EJ476802
AU: May,-Wanda-T.
TI: "Teaching as a Work of Art in the Medium of Curriculum."
JN: *Theory-into-Practice*; v32 n4 p210-18 Fall 1993

AB: Describes good teaching as a work of art, elaborating on what makes the qualitative difference. The article discusses curriculum as the medium of teachers, teaching as an art, the form of aesthetic experience, artistic ways of knowing, processes of artistic expression, and the practical and eclectic arts in forming curriculum. (SM)

AN: EJ462885
AU: Morris,-Barbara-S.
TI: "Two Dimensions of Teaching Television Literacy: Analyzing Television Content and Analyzing Television Viewing."
JN: *Canadian-Journal-of-Educational-Communication*; v22 n1 p37-45 Spr 1993

AB: Discusses how to teach critical thinking about television and describes methods used in a college class on television analysis. Two approaches are examined: television content analysis, with an example of sports commentary; and analyzing television viewing, including a questionnaire developed by students. (five references) (LRW)

AN: EJ466169
AU: Murdick,-William; Grinstead,-Richard
TI: "Art, Writing, and Politics."
JN: *Art-Education*; v45 n5 p58-65 Sep 1992

AB: Contends that writing across the curriculum, including the visual arts, has become a major educational trend in the past decade. Argues that writing helps shape the processes of art criticism and appreciation. Includes suggestions for writing assignments and examples of student writing. (CFR)

AN: EJ455153
AU: Parks,-Mary
TI: "Arts and Crafts Workshop. Capture the Sea!"
JN: *Instructor*; v102 n2 p78-79 Sep 1992

AB: Presents art projects to help elementary educators teach their students about seascapes, providing students with basic techniques for portraying texture and mood in art. After discussing seascapes and lines and showing some examples, teachers can help students create seascapes from construction paper alone or with construction paper and watercolors. (SM)

AN: EJ466168
AU: Parks,-Michael-E.
TI: "The Art of Pedagogy: Artistic Behavior as a Model for Teaching."
JN: *Art-Education*; v45 n5 p51-57 Sep 1992

AB: Maintains that teachers and artists are alike in that they are communicators, inquirers, required to know themselves, trained to think qualitatively, concerned with technique, and evaluated by their work. Argues that using the model of the teacher as artist is superior to using only technical and quantifiable methods. (CFR)

AN: EJ473197
AU: Payne,-Margaret
TI: "Games Children Play: Playthings as User Friendly Aids for Learning in Art Appreciation."
JN: *Early-Child-Development-and-Care*; v89 p101-16 1993

AB: Elementary school art history lessons may be aided by the use of everyday games and playthings, such as jigsaw puzzles, board games, card games, puppets, and dolls, that have been altered to include an art history overlay. Such activities should help children better understand art and encourage them to talk about art. Specific examples of such activities are provided. (MDM)

AN: EJ467902
AU: Perkins,-Allison
TI: "The Amon Carter Museum: Paintings That Tell a Story."
JN: *Art-Education*; v46 n2 p25-33 Mar 1993

AB: Presents four classroom lessons designed for elementary and secondary students based on paintings in the Amon Carter Museum in Fort Worth, Texas. Provides an overall goal, specific objectives, background of the painting, and suggestions for discussion and activities for each painting. Includes full-page color prints of each painting. (CFR)

AN: EJ458431
AU: Poltorak,-David
TI: "Problems of Perception of Audio-Visual Information in Studying History."
JN: *History-Teacher*; v25 n3 p313-19 May 1992

AB: Discusses using educational and popular films and television for history instruction. Argues that students need training to see the bias built into film making through the editing process. Urges that critical thinking must be developed in students to make use of mass media coverage of historical and current events as teaching tools. (DK)

AN: EJ423754
AU: Prisco, Kathryn L.
TI: "The Aesthetic Journal: A Creative Tool in Art Education."
JN: *School-Arts*; v90 n3 p24-26 Nov 1990

AB: Presents the Aesthetic Journal for junior high school art students. Designed to increase aesthetic perception, art history knowledge, and art vocabulary, the journal also helps students independently respond to artworks without peer influence. Outlines journal assignments and guidelines for students and teachers. Includes smaple entries from seventh and eighth grade students.

AN: ED336323
TI: PROGRAM OF STUDIES. INSTRUCTIONAL GOALS AND OBJECTIVES: ART.
CS: West Virginia State Dept. of Education, Charleston.
PY: 1991
NT: 81 p.

AB: Instructional goals and sample instructional objectives for art education in West Virginia's public schools are outlined. A comprehensive arts education program is basic to the general education of every child. To guiding principles directed teh programs'

design. First, each students should have opportunities to acquire skills in the four disciplines of art education: art production, art history, aesthetics, and art criticism. Second, an art education program should provide a sequential series of required and elective offerings to enable students to develop perception, production skills, appreciation, critical thinking skills, imagination, and personal identity.

AN: EJ437353
AU: Ryan,-Francis-J.
TI: "An Integrated Approach to Teaching Modernist Literature and Painting."
JN: *English Journal*; v81 n1 p46-48 Jan 1992

AB: Discusses the benefits of integrating the teaching of literature and painting. Describes the benefits to students in the understanding of both forms. Asserts that using visual arts improves students' motivation as well as their overall understanding of modernism. (PRA)

AN: ED353624
AU: Splaine, John; Splaine, Pam
TI: EDUCATING THE CONSUMER OF TELEVISION: AN INTERACTIVE APPROACH
PY: 1992
AV: Critical Thinking Press and Software, P.O. Box 448, Pacific Grove, CA 93950-0448 ($15.95; Teacher's Guide: $7.95, plus postage/handling, prepaid)
NT: 239 p.

AB: Incorporating skills and procedures which students can use in many areas of the curriculum, this book, and accompanying "teacher's guide," provides interactive activities that are fun and that help students in grades 4 through 12 become critical viewers of television. The book provides homework activities that turn the normally wasted time watching television into an active learning experience. After an introduction to critical viewing, the book presents separate chapters on critically viewing commercials, game shows, the news, docudramas, television series, soap operas, sports, MTV, cartoons, and movies. A concluding chapter presents activities and questions to help students summarize and remember what they have learned in the book. A glossary of terms used in television and film and a 120-item bibliography are attached. The Teacher's Guide offers a review of the student book's general features, chapter by-chapter teaching suggestions, and additional activities and questions for each chapter of the textbook as well as additional assignments that do not fit into specific chapters. The guide also contains an expanded glossary of television and film terms, a guide to video resources, and a list of addresses of networks and program services. An appendix contains a sample letter to parents describing the intent of the student book; a sample permission slip to obtain parental permission for students to study television programs that they may not typically be permitted to view; a section guiding educators in observing and finding out more about copyright guidelines; and reproducible viewing logs that are used in conjunction with assignments in the student book. (RS)

AN: EJ467899
AU: Stinespring,-John-A; Steele,-Brian-D.
TI: "Teaching Art History: Getting Started."
JN: *Art Education*; v46 n2 p7-13 Mar 1993

AB: Recommends using an activity-based approach to art history similar to that of the "new social studies" movement of the 1960s. Provides suggestions for activities related to art criticism, style, and inductive learning. Concludes that student activities can help integrate art history and studio art in art education programs. (CFR)

AN: ED341638
AU: Stokrocki,-Mary
TI: CREATIVE TENSION: PROBLEMS IN TEACHING ART EDUCATION TO CLASSROOM TEACHERS.
PY: 1992
NT: 9 p.

AB: Classroom teachers have stereotypes and myths about art education that seem to arise for various reasons including a range of backgrounds, interests, and lack of art experiences; diversity and contradiction of preferences; expectations for an easy course and high grades; and preconceptions about art and art teaching. This latter category includes confusion between creative versus conceptual learning, hard work versus completing the task assigned, art learning as rule-drive versus rule-divergent, and compulsive versus disciplined behavior. A participant observation study was set up to address these problems, suggest solutions, and explore a major metaphor of art education as creative tension. (KM)

AN: EJ419169
AU: Stout,-Candace-Jesse
TI: "Emphasis on Expressive Outcomes in Teaching Art Appreciation."
JN: *Art-Education*; v43 n5 p57-65 Sep 1990

AB: Shows how learning, in an art appreciation class, can be more meaningful and lasting by emphasizing expressive outcomes that develop during class and reflect students' life experiences. Explains how teachers can take advantage of students' spontaneously generated questions. Provides four examples from an undergraduate class that can be applied at junior and senior high school levels.

AN: ED343296
AU: Suter, -Thomas -E.; Bibbey, -Melissa-R.
TI: THE COMPUTER: AN ART TOOL FOR THE VISUALLY GIFTED. A CURRICULUM GUIDE.
CS: Wheelersburg Local School District, OH.
PY: 1991
AV: Wheelersburg High School, Computer Art Program, Pirate Dr., Wheelersburg, OH 45694 ($20.00).
NT: 114 p.

AB: This curriculum guide shows how such students can be taught to utilize computers as an art medium and tool. An initial selection covers program implementation including setup, class structure and scheduling, teaching strategies, and housecleaning and maintenance. Also included are an extensive glossary, explanations of computer art terminology, a discussion of the principles and elements of visual organization, a brief history of computer art, and a bibliography of 41 references.

AN: EJ478438
AU: Swanson,-Richard-A.
TI: "The Civil War or the War between the States. Lesson Plan."
JN: *OAH-Magazine-of-History*; v8 n1 p44-45 Fall 1993

AB: Asserts that the PBS series "The Civil War" presents historical information that can encourage critical thinking by students. Offers a lesson plan based on one program in the series, "The Cause." Provides questions for student discussion and outlines writing assignments based on the series. (CFR)

AN: EJ469735
AU: Sylva,-Ron
TI: "Creation and Re-Creation in Art Education."
JN: *Art-Education*; v46 n1 p7-11 Jan 1993

AB: Maintains that teaching the creation of art can be lost in the emphasis on discipline-based art education. Argues that much of art education is studying the art of others or the concepts and principles that can be derived from others. Contends that the process of personally creating art must be revived as an integral part of art education. (CFR)

AN: EJ423751
AU: Turnquist, -Antoinette-E.
TI: "Variety is the Spice of Aesthetics."
JN: *School-Arts*; v90 n3 p17-19 Nov 1990

AB: Provides a sculpture analysis lesson on aesthetic scanning designed to avoid the monotony of step-by-step discussion of sensory, formal, technical, and expressive properties of works of art. Offers four questions on sculpture analysis. Concludes that variety in aesthetic scanning is essential to keep both students and teachers motivated.

130

AN: EJ469738
AU: York,-Jeffrey; And-Others
TI: "Art and the Environment: A Sense of Place."
JN: *Art-Education*; v46 n1 p25-28,53-57 Jan 1993

AB: Presents teaching procedures for using four paintings of the environment in secondary classrooms. Includes questions for student discussion and enrichment. Provides color photographs of the four paintings. (CFR)

AN: EJ466164
AU: Zurmuehlen,-Marilyn
TI: "Post-Modernist Objects: A Relation between the Past and Present."
JN: *Art-Education*; v45 n5 p10-16 Sep 1992

AB: Examines postmodernist art and its impact on architecture and visual art in the United States. States that this genre of art has affected dramatically object art, such as furniture design. Contends that postmodernism can be traced through societal and personal histories. (CFR)

ERIC